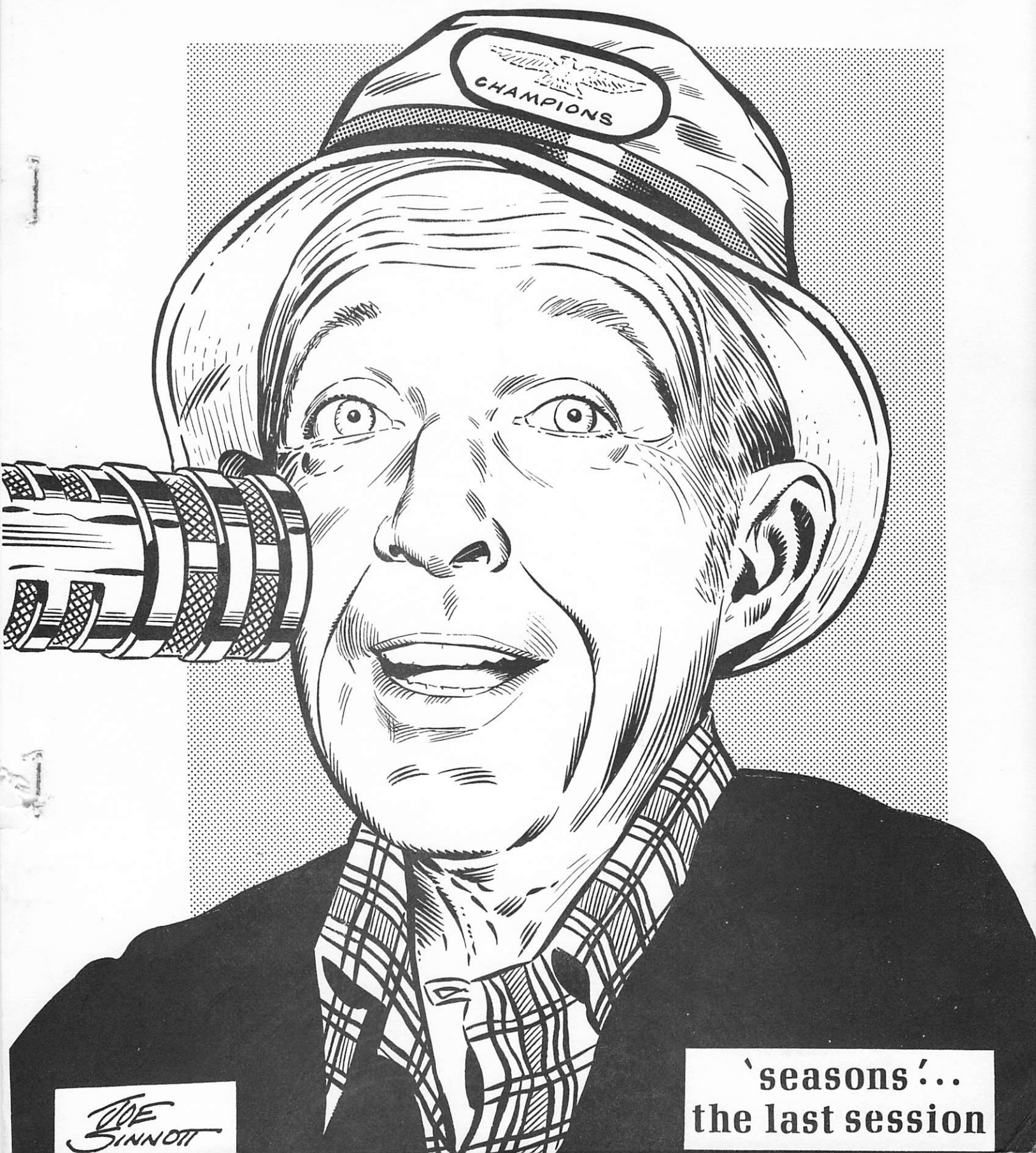


BINGANG

SEPT. '78



'seasons'...
the last session

JOE
SINNOTT

BING-GANG

PRESENTED BY

THE CLUB CROSBY

Vol. XXVIX, No. 4

September 1978

President & Editor

Patricia E. Sullivan
1301 Sheridan, Apt. 96
Chico, Ca. 95926

Publicity Officer

Alston W. Sutton
1071 Perkins Way
Sacramento, Ca. 95818

East Coast Representative

George Reillo
99 Sherman
Staten Island, N.Y. 10301

British Representative

Frank Murphy
32 Ferndale Avenue
Wallsend, Northumberland
Tyne and Wear NE28 7NE
England

Vice-Pres. & Treasurer

Priscilla J. Koernig
1423 Oak Street
San Mateo, Ca. 94402

Midwest Representative

George McCabe
4436 Colfax Ave. So.
Minneapolis, Mn. 55409

Australian Representative

Shirley Naylor
8 Buna St., Orange N.S.W.
Australia 2800

Club Discographers

Alston W. Sutton
Kenneth Gray
Colin Pugh
Graham Reade
Bob Machliss

Deadline for Spring 1979 journal: February 15, 1979
(submit material to Patricia Sullivan)

Membership Dues: \$6.50 (submit payment to Priscilla Koernig)

FRONT COVER: JOE SINNOTT

REAR COVER: Poem by Emina Wesner reprinted from June 7th issue of
"Modern Maturity"

EDITORIAL

A special word of thanks to Priscilla Koernig and Al Sutton for their greatly appreciated help in completing this journal. Priscilla did the typing of the major articles, and Al compiled the very impressive discographical material. It is with a great deal of pleasure that we add Al's name to our discographer ranks with this issue.

Priscilla has asked that I remind everyone that the majority of their dues expire with this issue. Please remit \$6.50 promptly to Priscilla so that we can plan our printing & postal costs for the year. Priscilla also has been having trouble with checks being made out improperly--foreign members please remember to remit in U.S. dollars.

Since it takes literally hundreds of hours to prepare each journal, it would also be appreciated if you would send any ad or article in typed, ready for copy format--one inch margins on each side of the page. Don't be shy about sending articles, clippings, record news, etc.--we want to hear from you! Ed Pacocha & Jim Saukas have been especially helpful in uncovering & sharing rare record material, so a special thank you to them.

Kathryn sends her regards to the members. She has done a commercial for Noxema, and the entire family has done one for Minute Maid. I know we all are continuing to follow the Crosby family careers with interest and will be supporting their efforts and reporting on them in the pages of "Bingang."

Had hoped to hear from Ken Barnes, but I wrote to him a little late to expect a reply. If the newsletter--reported on elsewhere--gets off the ground, we will include any response from him through that format. The Crosby poems recorded in late 1977 which will be released in conjunction with some charitable affiliation are: Around the Corner, The Singers, If, Lucy Grey, and The Slaves Dream.

we include with great joy a handwritten letter from one of our favorite people, Leo Lynn, and I trust he won't mind my sharing this with everyone. The cassette referred to is a response to Frank Murphy's October 14th meeting.

Now to some philosophical ramblings...

Of all the recent record reissues, the ones producing the most interest and controversy are the Columbia LPs, "A Bing Crosby Collection, Vols. 1 and 2." The interest is generated because they didn't try to commercialize on Bing's death by bringing out "The Greatest Hits of..." type thing from their catalog, but instead attempted to issue some rare tracks previously unissued on microgroove. The controversy seems to rage particularly over the liner notes of Michael Brooks, although as you'll note by the Jackie Petersen article, those comments on the tracks weren't all that sweet either.

My own feeling is that the liner notes were an honest and refreshing appraisal of an individual critic whose overall admiration for Bing shone through the things he found of

discord. The tracks--for their time--were advanced and popular. To an ear attuned to the music of the 50s & 60s & 70s, they probably seem banal. But then, how will a reviewer treat "Hound Dog" & the Presley million sellers in the year 2000 when his present army of admirers are elderly or deceased, and many new sounds undoubtedly have emerged in the meantime? I think the answer is obvious. The popular music of the 30's through 40's--and even the present music--is constantly changing, just like everything else in the arts. Do we really expect each generation to remain static--transfixed on the past?

I need not answer my own rhetorical question--all of us would agree that life is change. I would hope that at the very least each new generation will have the material available so that they can learn from the trend-setters of the past, of whom we consider Bing to be the giant par excellence. Our aim should be to see that his accomplishments on record, broadcast, film & video are preserved so that his over-all contribution to popular music can be accurately assessed. It really seems irrelevant to me whether an individual thinks "Rose of Mandalay" was "dreadful." It was just a tiny part of a monumental show business career.

I sense almost a paranoia growing that Bing will not be able to weather any criticism or that none should even be tendered. This feeling comes mainly through correspondence and conversations with those who have followed his career from the beginning rather than those who are joining our club now and glowing with eagerness to hear material most of us have in the original. Being a graduate student in history, I find this "no criticism allowed" position untenable. The only thing I find unreasonable is that any longtime Crosby collector and admirer can seriously doubt history's final verdict concerning Bing's stature in show business annals. Granted we don't like the criticism, because we loved the man in a personal way, but it all comes with the fame & the glory. He was human & he did have flaws & not all his recordings were gems. He is now an historical figure and will be studied and spoken about in a different way than when he was alive. But not to worry! Bing can handle it--surely we should be able to do it with the grace he always exhibited over criticism!

In the August issue of US magazine, Mark Goodman quotes Steve Allen who featured Elvis on "The Tonight Show" before Ed Sullivan grabbed him for the spotlight on his show. "If you compare his material to that of the other great popular singers of the century--Crosby or Sinatra, for example--most of Elvis' songs were garbage. I don't even think his voice was that good. So he deserves special credit for reaching the heights that he did. I knew he would be a movie star even if he had no acting talent. He was a force; Elvis simply was." Concluding the article, Goodman writes:

Elvis' relatives and loved ones are also cashing in. Uncle Vester guards the gates of Graceland and deplores the vendors across the street—who hawk, among other items, copies of Vester's book, *A Presley Speaks*. Elvis' last fiancée, Ginger Alden, announces in *The National Enquirer*: HE SPEAKS TO ME FROM BEYOND THE GRAVE. Nor are the elegies confined to Memphis. Music Row in Nashville now features an 8-by-85-foot mural depicting Elvis' life. In Las Vegas, the "Always Elvis" exhibit opens at the Hilton Pavilion Sept. 1 for a 10-day run. For \$15, visitors can peruse Elvis memorabilia or view a multidimensional slide show.

Depending on the point of view, these tacky temples and attendant devotionals are either very touching or very eerie. They tend to overlook the profoundly tragic lesson of Elvis' life; that beneath all that tinsel and glamour, there is more tinsel and glamour—and beneath that, a vast, numbing void. They seem already to have forgotten that at 42, surrounded by lackeys and mirrors and television sets, by money and fame and chesty country girls, Elvis Presley was So Lonely. He Could Die. □

The theme posed in the memorial issue was "would Bing be remembered." My closing viewpoint was "Only Forever." Perhaps the circus surrounding the Presley death has shaken the Crosby admirers more than we realize. Vern Taylor, who wrote the touching memorial for Bing in our March journal, spoke to me recently and said that he felt interest in Bing was dropping off because his life exuded such a sense of fulfillment--everything accomplished, everything well done.

If that is the case, it is all the more testimony to his greatness and history's ultimate verdict. I personally think it is more just a matter of age and numbers--many of Bing's fans have died or have gained a deeper sense of their own mortality as a result of their hero's passing. Presley's fans are still young and numerous and sense the loss of his passing as a tragic youthful loss rather than the loss of Bing following a glorious, fulfilled life.

Let's cheer up and be grateful for the tie that binds us all as Crosby enthusiasts. Bing never gave up--surely we're not going to slink off in a corner and let him down now.

Bing didn't live like Presley nor die like Presley. We're Crosby people, so our style of mourning and carrying on and continuing to promote Bing is in the Crosby style. Like Bing, we're not strident. But we're still here in droves and, if we see that his work is preserved and promoted, then we'll have fulfilled our goal.

So, let's get on with it. Let the critics take aim and fire--they haven't got a chance. Bing was just too nice and too decent and too awesome a talent to ever come out anywhere but on top.

Pat Sullivan

Bing Crosby Enterprises

170 NORTH ROBERTSON BOULEVARD

BEVERLY HILLS, CALIFORNIA 90211



August 24, 1978

Dear Patricia

Thanks for your very nice letter. You are
so right the office here is not the same
since Bing has passed away.

all the stuff here has been kept on.

There has been a lot of tributes from
his many friends that had to be answered.
Mrs. Crosby is writing two books.

One ~~book~~ book of pictures and one
a story of his life.

Mrs. Crosby will finish working in the
play "Some Time Next Year" next month.
So far the Minute Maid Orange juice
Commercial and the Christmas
show are to be put together, and
then I understand that Mrs. Crosby

will return to the American
Conservatory Theater in San Francisco.
Harry will return to school in London.
Mary Frances is living here.

Lillian, Vera, Nancy and John each
each did a tribute to Betsy on a
cassette, and sent it in response to
the enclosed letter I received.

Hope you and Priscilla Koenig are in
good health and doing well. Please
give her my very best.

My very best to Jon Patricia, I'm most
happy to hear from you.

Best always
Leo Lynn.

REPORT FROM DOWN UNDER - Shirley Naylor

(Editor's Note: Shirley's comments on Bing's passing were not received in time for the memorial issue so we are printing her tribute in this issue)

When I heard of Bing's DEATH on Saturday October 15 I was astounded and found it hard to believe -- tears ran unashamedly down my face blurring my glasses, A FRIEND I'd never met, I began to remember his many KINDNESSES to me and others, had passed into THE PLACE OF NO RETURN. My thoughts were with Kathryn and the Children. Tributes were on the Radio and T.V. Dottie Lamour, Bob Hope and others. I didn't really believe until I saw Kathryn's interview on T.V. when she related what had happened.

A LIVING LEGEND had gone but another will begin -- 50 years of Music and Recordings, his many Movies, he will RESOUND FOR EVER. What a wonderful way to go, playing his BELOVED GOLF, he was taken quickly, something we all have to be grateful for.

"ILOVE THOSE DEAR HEARTS AND GENTLE PEOPLE", "FAREWELL", "PLEASE WALK ME BY THE RIVER" TO "WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY".

THE BING CROSBY PHOTO CLUB
1ST ANNIVERSARY TRIBUTE

TO

Harry Lillis (Bing) Crosby

1903 - 1977

Saturday October 14th 1978

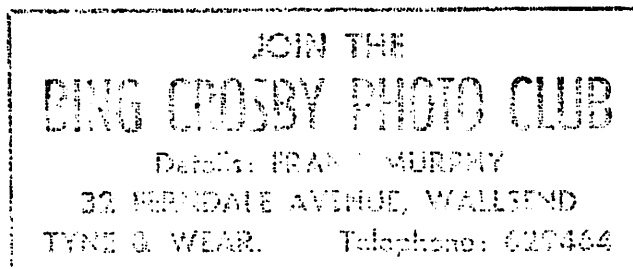
COUNTY HOTEL NEVILLE ST

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(Editor's note: We commend all those connected with the Bing Crosby Photo Club for their hard work in organizing the first annual British convention in Bing's memory as announced on the preceding page. We hope to have a full report on it for the March journal. Club Crosby would like to hold a convention of its own in May to commemorate Bing's birthdate, and your comments and suggestions are solicited. Holding such a convention has always been more difficult here in the U.S. due to the vast distances people would have to travel to a selected site but, if someone would like to volunteer as director of such an event, Priscilla and I and the other officers would cooperate fully in acting as a committee to make the meeting a success.

In addition to the Bing Crosby Photo Club, we also recommend the Victorian Bing Crosby Society of Australia as well worth your support. Contact: Bob Machliss, 10 Devon St., Caulfield, Victoria, Australia 3161. Although of a local nature, there is much of interest for all collectors, and I have taken the liberty of reprinting their record news from the June 7, 1978 issue to indicate that record news of great usefulness is printed for U.S. collectors.)

NEW RECORDS

Another exciting list of issues and reissues, both here and abroad. In response to many requests for details of where to write for records in the U.K. and U.S., I am happy to publish the following addresses. Please note that dealers will supply you with lists of what they currently have available; however, they will not undertake to send you listings of new material as it is issued. Payment is easiest made via bank draft which your local bank can easily arrange for you.

For US releases, the people that I have always found reliable are Rare Records, P.O. Box 10518, Glendale, California, 91209 USA. (A copy of their latest list appears below). Rare Records also conduct a record auction featuring both LP's and 78's. Ask for details when you write.

For UK releases, write to Dave Carey's Swing Shop, 1-b Mitcham Lane, Streatham, London SW 16, England.

And now, as promised, that list from Rare Records:

Bing and Al 1944	Totem 1007	Der Bingle	Spokane 5
Bing and Al 1947	Totem 1003	Happy Holiday with...	Spokane 6
Bing Is Back 1947	Totem 1002	Kraft Music Hall	Spokane 7
Bing, Bob, and Judy	Totem 1009	Sing You Sinners	Spokane 8
Bing and Al 1950	Totem 1013	Birth Of The Blues	Spokane 9
Bing and Al 1947	Totem 1015	Der Bingle, Vol. 2	Spokane 10
Bing and Al 1950	Totem 1016	Legendary Performer	CPL 1 2088
Bing and Al 1948	Totem 1017	Bing, Feels Good, Feels Right	Lon 679
On The Air, Vol. 2	Totem 1022	Bing Crosby In Hollywood 1930-1934(2 rec)	Columbia C2L 43
Command Performance USA	Tulip 108	Special Magic Of Bing Crosby	MGM Select 2353 101
Lux Radio Theatre	Totem 1004	Many Happy Returns	Vocalion VLP 1
Mr. Crosby & Mr. Mercer	MCA 8025	Being Crosby & The Andrews Sisters	Coral CPS 112
Shillelaghs & Shamrocks	MCA 177	That's What Life Is All About	UA LA 554 G
When Irish Eyes Are Smiling	MCA 519	Bing Crosby	Jazum 40
The Best Of Bing	MCA 2 4045	Bing Crosby & Fred Astaire	UA LA 588 G
Rare Early Recordings 1928-1933	Bio. C 13	Bing Sings the Great Songs	MCA MCFM 2721
Star Spangled Rhythm	CC 100/20	The Bing Crosby Story (2 rec)	Columbia CE2E 201
The Great Country Hits	EMI Capitol 1004	Where The Blues Of The Night Meet The	
Bing In The Thirties	Spokane 12	Gold Of The Day	MFP 50249
Bing/Harry Lillis Crosby	Col. Spec. Prod. 14369	That Travelin' Two-Beat	Capitol SM 11736
Kraft Music Hall (1-29-42)	Spokane 11	Sings The Great Country Hits	Capitol SM 11737
Where The Blue of the Night Meets The		Bing Crosby-Louis Armstrong	Capitol SM 11735
Gold Of The Day	Biograph BLP M1	Crosby Classics, Vol. 1	Capitol SM 11738
Greatest Hits	MCA 3031	Crosby Classics, Vol. 2	Capitol SM 11739
Bing & Co. (w/ C. Boswell, Dixie Lee Crosby,	MCA 2775	Crosby Classics, Vol. 3	Capitol SM 11740
Judy Garland, Al Jolson, others)	Spokane 1	Distinctively Bing	Sunbeam 502
On The Air	Spokane 2	Distinctively Bing, Vol. 2	Sunbeam 504
Kraft Music Hall	Spokane 3		
Kraft Music Hall			
Kraft Music Hall			

* Late addition: Conversations in

Hollywood, Citadel CP 6029. Available from Citadel Records, PO Box 1662, Burbank, California 91701, USA.



We were pleasantly surprised by a full page advertisement of Club Crosby in the no. 2, June 1978 newsletter of the Sinatra Society. Details on their organization and their upcoming convention appear below. The editor of their publication has invited us to set up a Crosby booth at their convention, and our staff will be working on this. If any Club Crosby member is also a member of the Sinatra Society and plans to attend the convention, I hope they will contact me as a volunteer to man such a booth. Suggestions from members or loans of Crosby-Sinatra items from their collections would be appreciated.

Pat Sullivan

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ENGLAND

CURRENT NUMBER OF MEMBERSHIPS

416 including members from
29 States and 17 countries.

TOTAL MEMBERS

521

Editor: Scott Sayers----7219 Colgate Ave.----Dallas, Texas 75225
----(214) 526-4950 (office)
----(214) 361-7608 (home)

If your group is interested, I would love to talk with you about operating a display on Mr. Crosby at our Sinatra Convention in Las Vegas next Spring..... I'm sure you would get some new members, and it would certainly be of interest to everyone.

Let's keep in touch.

Best,
Scotty
Scott Sayers

(Editor's note: The following continues the list printed in the March journal of books, magazine tributes, and magazine articles printed since Bing's death. If you know of anymore, please send information on the publication (title, address & price) to Pat Sullivan so we can update this in future issues. I hope that it will eventually be part of a complete bibliography which I will issue separately. I am especially in need of information on articles from the 30's. Perhaps we can issue a reprint portfolio of these articles if they can all be identified.)

Books

The Complete Crosby - by Charles Thompson - W. H. Allen & Co. Ltd., 44 Hill St., London W1X8LB - 5.95 lb. hardbound - 95 p. paperback - also available in Australia, Canada, New Zealand and Malta - this is a revised and augmented edition published in 1978 of the first edition published in 1975 under the title Bing.

Magazine Tributes

Bing: Evening Mail Tribute to the Great Crosby - Oct. 16, 1977 - 12 p. - Birmingham Post & Mail Ltd., 28 Colmore Circle, Birmingham B46AX

A Guy Called Bing - 75 p. - World Distributors Ltd., P.O. Box 111, 12 Lever St., Manchester M60ITS

Songbooks

Popular Hits of Bing Crosby - \$4.95 - Charles Hansen Music & Books Inc., 1860 Broadway, N.Y. 10023

Bing Crosby: Mr. Christmas: A Time to be Jolly - \$2.50 - same publisher and address as above

A Tribute to Bing Crosby - Chappell & Co. Ltd., 60-70 Roden St., Ilford, Essex, England

Magazine Articles

Atlas World Press Review. World Looks At: Adieu, Bing. 24:11 Dec 77

Billboard. Hall, Claude. MOR Stations Air Tribute. 3 Oct 29, 77

Billboard. Harrison, Ed. Crosby Leaves Records, Radio Legacy. 3 Oct 29, 77

Cashbox. Tobias, Harry. My Good Friend, Bing Crosby. Nov 19, 77

Current Biography. Obituary. 39:46 Jan 78

Down Beat. Final Bar. 44-21:12 Dec 15, 77

Films and Filming. Warner, Alan. The Gold of His Day. 24-4:42 Jan, 78

Golf Digest. Netland, Dwayne. Bing Made the Crosby a January Tradition. 29-1:102 Jan 78

Good Housekeeping. Ross, Adalene. My Twenty Years With Bing (Kathryn Crosby) 185-10:110 Oct 77

Good Housekeeping. Wilkie, Jane, compiler. What you Never Knew About Your Favorite Christmas Songs, by Bing Crosby and others. 185-6:92 Dec 77

Good Housekeeping. Thomas, Bob. The Bing Crosby Scrapbook. From The One and Only Bing. 186-2:114 Feb 78

Good Old Days. Wilkinson, Harry. Looking Hollywood Way. 14-10:16 April 78

Human Events. Thimmesch, Nick. The America of Bing Crosby. XXXVII - 45:7 Nov 5, 77

Lady's Circle. Summer, Anita. The Indomitable Kathy Crosby. 14-6:18 Feb 78 (cover photo)

Life in California. Green, Jane. A Tribute to Bing...So Many Memories. 21-3:44 Jan 78

Life in California. Perez, Al. The Bing Crosby Memorial...A Fond Tribute to a Great Man. 21-3:41 Jan 78

Life Special Report: The Year in Pictures. Darrach, Brad. Bing. 84 Winter 78

Macleans. Gault, John. Going-Bing's Way. 90-22:78 Oct 31, 77

Midnight Globe. Freilich, Leon. Bing's Last Interview. 24-21:44 Nov 8, 77 (cover photo)

Midnight Globe. Deni, Laura. My Life With Bing by Kathy Crosby. 24-22:44 Nov 15, 77

Modern Screen. Bing Crosby--A Farewell Tribute. 71-11:34 Feb 78

Movie Life Yearbook. Bing Crosby: He Will Always Be In Our Hearts. 61:40 77

Movie Stars. Blum, Ronnie Eisinger. Roads Full of Love and Memories: Bing Crosby's Life Story. 30-10:32 Feb 78

Music Educators Journal. Bing Crosby (1901?-1977) 64-7:56 March 78

Nation. Hentoff, Nat. Indigenous Music. 226:222 Feb 25, 78

National Enquirer. Bing Ignored Doctor's Orders--and Paid Price. 52-12:11 Nov 1, 77

National Enquirer. Sigall, Edward. The Surprising Childhood of Bing Crosby. 52-12:10 Nov 1, 77

National Enquirer. Hope, Bob. My Personal Tribute to Bing. 52-13:54 Nov 8, 77 (cover photo)

National Enquirer. May, Marsha. Bing's Courage Was Incredible Throughout His Last Months. 52-13:54 Nov 8, 77 (cover photo)

National Enquirer. Smith, Robert G. Smiles Instead of Tears at Bing's Funeral--It Was His Final Wish. 52-13:55 Nov 8, 77 (cover photo)

National Enquirer. Crosby, Bing. Bing Crosby: My Lucky Escape in world war 2. Excerpted from Call Me Lucky. 52-14:54 Nov 15, 77

National Enquirer. Robinson, Dick and Dick Saxty. 3 Psychics Predicted Bing's Death. 52-14:55 Nov 15, 77

National Enquirer. Golden, Arthur. Ex-Governess Reveals: Bing Crosby was 'Distant and Cold' to His 4 Oldest Sons. 52-24:10 Jan 24, 78

National Review. Obituary. 29:1286 Nov 11, 77

New York. Rich, Alan. American Classic. 11-2:66 Jan 9, 78

New York Times Biographical Service. Bing Crosby the Sportsman 8:1377 Oct '77

New York Times Biographical Service. Obituary. 8:1374 Oct '77

New York Times Biographical Service. Rockwell, John. Crosby Led Way for Rock. 8:1377 Oct '77

New Yorker. Wind, Herbert Warren. The Sporting Scene: The Passing Years. LIV-12:92 May 8, 78

Newsweek. Saal, Hubert. He Could Carry a Tune. XC-17:101 Oct 24, 77

Northern California Golf Association Blue Book. Cullenward, Nelson. Bing. 18 '78

Observer. Green, Benny. Straight Down the Middle. 34 Oct 30, 77

Paris Match. Bleier, Magda Palacci. Bing Crosby: Heureux Aussi En Amour. 1483:70 Oct 28, 77

People. Going Bing's Way Was Sometimes a Rough Road for the Original Crosby Sons. 8-20:64 Nov 14, 77

Photo Screen. The World Mourns as Bing Crosby Takes His Last Trip Home. 13-2:30 Feb 78

PSA California. A Prince Arrives, a King Departs. 13-1:65 Jan 78

R & R. Forrest, Corwin. Bing Crosby: Flawless to the End. 7-12:6 Dec 77 (cover photo)

R & R in Berlin. Bing Crosby: Flawless to the End. 3 Dec 77 (cover photo)

R & R in Britain. Herman, Gary. An Ordinary Guy. 1-12:13 Dec 77 (cover photo)

Readers Digest. Hope, Bob. Unforgettable Bing Crosby. 112-670:65 Feb 78

Record Review. Yanow, Scott. Bing Crosby Retrospective. 2-1:52 April 78

Record World. Many Posthumous Crosby Releases. 35-1582:12 Oct 29, 77

Record World. Sutherland, Sam. Bing Crosby: An Artist For All Time. 35-1582:12 Oct 29, 77

Rona Barrett's Gossip. Tribute to Bing Crosby. 6-2:10 Feb 78

Rona Barrett's Hollywood. Remembering Bing Crosby. 9-7:32 March 78

Rolling Stone. Atkinson, Terry. Bing Crosby: 1903-1977. 253:19 Dec 1, 77

Saturday Evening Post. Martin, Pete. Pete Martin Calls on... Bing Crosby... 250-5:58 July/Aug 78

Sea. Kaulfield, Stephanie. Cruising the Crosby. 70-2:74 Feb 78

Screen and TV Album. Blum, Ronnie Eisinger. Bing Crosby: The Many Roads He Travelled. 169:28 Feb 78

Screen and TV Album. America's Newest and Richest Widow: Kathryn Crosby. 170:26 Feb 28, 78

Second Spring. Taylor, Glenhall. Big Man, Big Band: Paul Whiteman. 5-3:15 June/July 78 (cover photo)

Sporting News. Spander, Art. Crosby Had a Long Love Affair with Sports. 186-18:34 Nov 5, 77

Sports Illustrated. ...And Away We Go. 48-2:20 Jan 9, 78

Sports Illustrated. Thanks For the Memories, Bob and Bing. 48-2:25 Jan 9, 78

The Star. Crosby, Bing. My Life. 4-45:2 Nov 8, 77 (cover photo)

The Star. Latta, John. Bing Sang and Joked Right Up Until the End. 4-45:17 Nov 8, 77 (cover photo)

The Star. Norbom, Mary Ann. Taxes Will Whittle Away Most of His \$100 Million Fortune. 4-45:17 Nov 8, 77 (cover photo)

The Star. I Never Sang For My Father, Admits a Bitter Gary Crosby. 4-49:5 Dec 6, 77

The Star. Key, Ivor. Now It's Kathy Crosby on the Road to Stardom. 5-4:2 Jan 24, 78

The Star. Martin, Tom. Kathy Crosby Reveals Bing's Top Secret Love for Princess Grace. 5-13:5 Mar 28, 78

The Star. Latta, John. Kathy Crosby Tells For the First Time of Life in the Footlights--Without Bing. 5-33:2 Aug 15, 78

Stereo Review. Weiss, Paulette. Bing Crosby (1901-1977) 40-1:58 Jan 78

This Month on the Monterey Peninsula. January's Big Event--'The Crosby' Jan. 19-22. 15-1:44 Jan 78 (cover photo)

Time. Trippett, Frank. Sweet Singer For All Seasons. 110-17:106 Oct 24, 77

TV & Movie Gossip. Remember When? TV Movie Gossip Pays Tribute to Bing Crosby. 2-5:36 March 78

TV & Movie Screen. Bing Crosby: Tribute to a Trouper "He Was Everybody's Favorite Neighbor!" 25-2:36 Feb 78

TV Dawn to Dusk. We'll Miss You, Bing! 8-5:4 Feb 78

TV Guide. Freeman, Don. Bing. 26-3:37 Jan 21-27, 78

TV Radio Talk. A Farewell to Bing. 11-4:28 Jan 78

TV Star Parade. Memories of a Man Who Made the Road Look Easy. 29-4:18 Feb 78

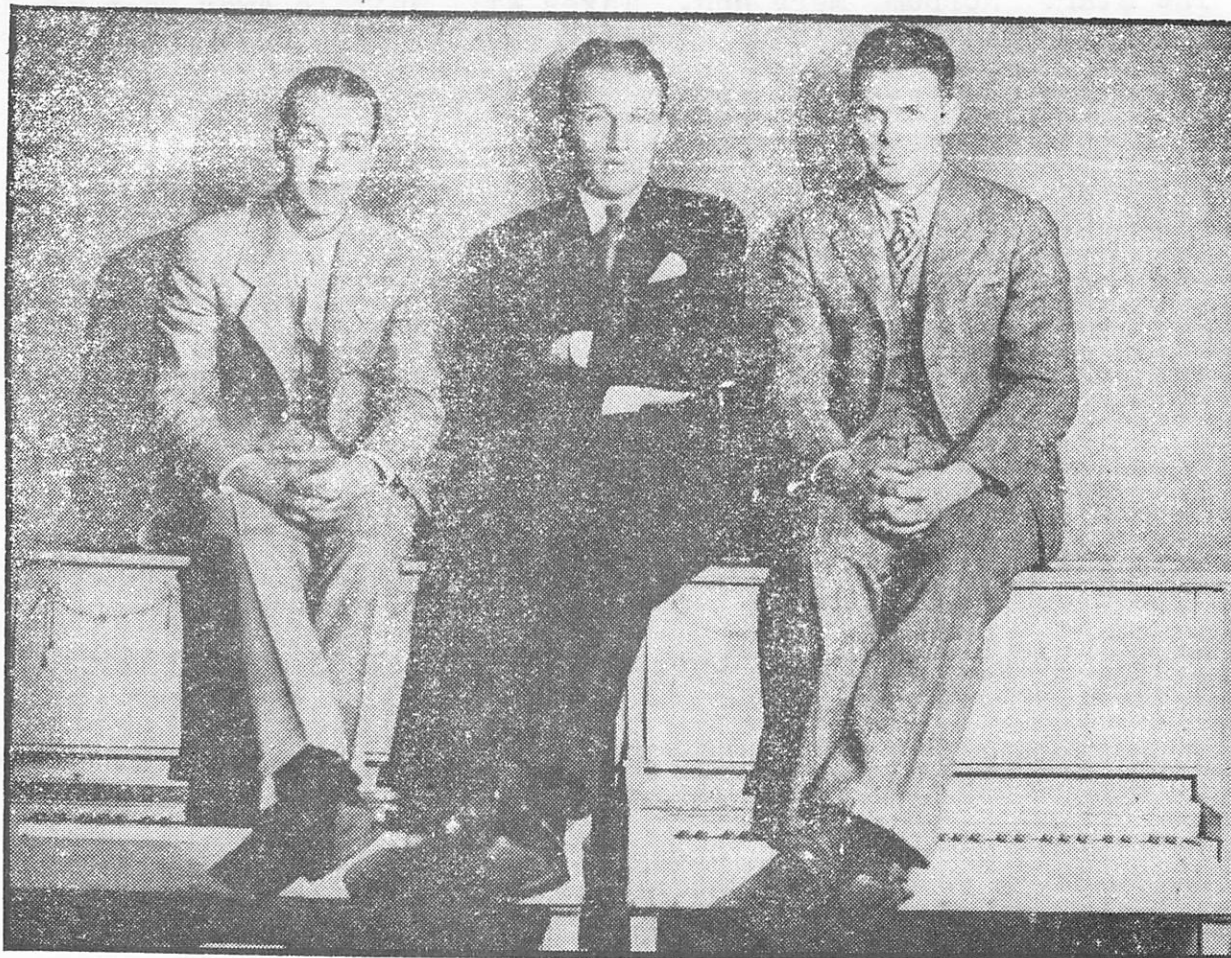
TV Week (Australia) Murphy, Jim. Bing--On the Road to Immortality. 6 Oct 29, 77

US. Loss. 1-18:49. Dec 27, 77

Variety. Bing Crosby Dies; Crooner Made It Big in All Media Except Legit. 288-11:2 Oct 19, 77

Young Athlete. de Varona, Donna. Bing Crosby Remembered. 2-3:53 Jan/Feb 78

(Editor's Note: There was not enough space or time to include publishers, prices & addresses. Please do not write to me for this information. Check with the Periodical or Serials Departments of your local libraries. If you cannot obtain the information in that way, write to me, and I will include the data in the next journal. Answering questions from members is becoming a full-time job and it is the rare person who bothers to include a self-addressed, stamped envelope)



Harry Barris, Bing Crosby and Al Rinker, from the left, as Paul Whiteman's singing trio, the Rhythm Boys.

Bing and the Boys at the Creation

BY ALAN MARSTON

● The Rhythm Boys: Harry Barris, Bing Crosby and Al Rinker were idols of my high school days, right up there at the top of my hero-worship list along with Babe Ruth, Lou Gehrig, Bobby Jones and those portrayals of the amorous antics of Captain Flagg and Sergeant Quirt in the hit flicks of that halcyon time, "What Price Glory?" and "The Cockeyed World," Victor McLaglen and Edmund Lowe.

Records were a luxury in those impoverished days and I remember hoarding my nickels and dimes until I had the essential 75 cents to purchase the latest Paul Whiteman waxing featuring those star performers of hijinks, rhythm and rhyme.

Bing Crosby's demise last October brought back potent reminders of his beginnings with the Rhythm Boys, and the part Harry Barris played as a major contributor to the creation, development and promotion of one of the most fabulous and enviable careers in popular music.

It was a time of development for Bing. He and buddy Al Rinker (brother of jazz songstress Mildred Bailey) had kicked around L.A. as a singing double act in a Fanchon and Marco unit touring the movie-vaudeville houses in the area, and had cut their first disc, backed by Don Clark's L.A. Biltmore Hotel Orchestra. But it wasn't until Paul Whiteman, making a stage appearance with his band, was badgered into hiring the duo that things really began to happen.

The boys enjoyed a modicum of success at the Tivoli Theater in Chicago, their first outing with the Whiteman aggregation, and one successful engagement led to another as they moved east, heading for the newly opened Mecca of the Paramount-Publix chain, the New York Paramount.

Strangely, their act, which was a small hit in the Midwest, bombed so badly opening day at the Paramount that they were fast deleted during the remainder of the band's engagement.

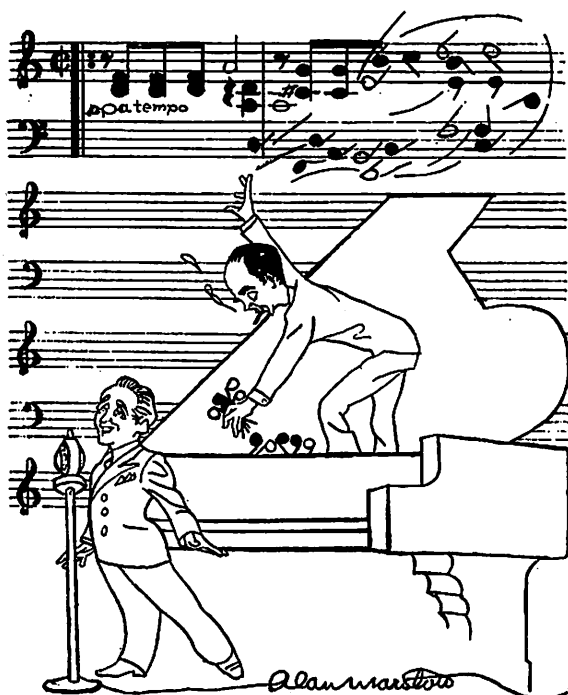
It was about this time that Whiteman opened his posh Broadway nightclub, where Bing and Al were reduced to waiting on tables and acting as "gofers" for the musicians. A "gofer" was one who would go for this and gofer that, usually for coffee or to make the run to the nearest speakeasy or bootlegger.

"But what the hell," Bing reminisced years later in the privacy of his dressing room on a Paramount Studio stage, "I learned a lot and the money wasn't bad . . . 150 clams every week, which was more than enough to

keep us in sauce and cigarettes. And just being around such fine jazz men as Bix Beiderbecke, Jimmy and Tommy Dorsey, Joe Venuti, Eddie Lang and Frankie Trumbauer was a big kick and quite an education . . . I learned an awful lot from those cats."

Enter now Harry Barris, bursting with energy and immensely talented, who was killing them nightly at the George Olsen Club on W. 49th St. Harry did everything: sang, danced, played piano, wrote club acts and arrangements, and if that wasn't enough, composed songs.

Paul Whiteman's father, for many years the director of music education for Denver's public schools, urged Paul to hasten right out and sign this brash, young protege of his, who had been a seasoned entertainer since the age of 14.



Grosby and Harry Barris caricatured as they appeared while performing at the Grove in the '30s.

Whiteman caught his act, signed him and, in a moment of happy inspiration, requested that he do something with Bing and Al.

Harry came up with a few of his own songs, some special material, a couple of fine arrangements (with changes in tempo throughout, which was practically unheard of in those days), joined in the vocals and formed the Rhythm Boys.

By the time Barris had the trio ready and performing, the word had spread around town and late-night audiences crowded into Whiteman's club, excited at the prospect of mass discovery of a major new act. Needless to say, the boys were a smash.

The time had come for Bing to learn the tools of his trade. He had exercised a lack of confidence in his singing and now looked to Harry, Mr. Show Business himself, for the needed encouragement. Liking each other at first meeting, they formed a fast friendship and Harry took over Bing like a mother hen; exploiting various musical ranges, extending his breath control and teaching him to effectively blend and fondle words, to slide and swoop around the notes until his tone became bright and happy.

Bing's affability and amusing natural ease came shining through and he began to take liberties with the overall premise of a song, making certain lyrics seem as though they were improvised at the moment.

It is particularly fascinating to compare Bing's vocals during these formative years. He had been singing in the upper and lower registers; half tenor and half baritone, but with the Rhythm Boys his voice was settling into the familiar mellow sound which was to take over America, and eventually the world.

In retrospect, it is most apparent that Barris' influence on Bing was an enormous one. Still it would be misleading to suggest that without Barris at his side Bing wouldn't have made it. Harry was, as they say, present at the creation. Indeed, a most vital part of that creation . . . and a nice guy who didn't mind sharing his musical know-how with a friend.

Whiteman liked Bing. He saw his talents developing under Harry's tutelage and managed to give him a solo now and then to best fit his new romantic style.

If a name is to be given to this period of American popular music, it probably should be called the Whiteman Era, for Paul Whiteman was just about the most dominant and influential factor.

My favorite Whiteman recordings were those featuring the Rhythm Boys, and in particular, "Mississippi Mud" and "So the Bluebirds and the Blackbirds Got Together," both written by Harry Barris, with Bing on cymbals and informal gags interlacing the music. Though sounding today a bit thin and tinkly (if only they had had today's recording devices at work then), they do possess a bounce and a certain style, but in general the appeal of these pressings today lies in their musical evocation of an era that has long passed; a time to which I am still drawn.

When Whiteman took his band to England in 1927, he left the boys behind to fulfill record dates and to embark on a 40-week tour of the Keith-Orpheum circuit.

Rejoining Whiteman on his return home, the Rhythm Boys reached the apex of their vaudeville career with an appearance at the Palace.

In the closing years of the '20s Whiteman led his most impressive band on a CBS radio network show sponsored by Old Gold cigarettes. Not only did it include the Rhythm Boys and many gifted soloists—Beiderbecke, Eddie Lang, the Dorsey brothers and others—but it possessed talented and skilled arrangers like Ferde Grofe, Bill Challis and Lennie Hayton, who gave an air of respectability to popular music.

Paul himself played the role of the successful entertainer in the classic show-biz manner, exuding an air of joviality and love of high living. He let it be known that he paid top money for his musicians, that his fees were astronomical by the standards of the day, that he lived in a luxurious manner and that his entourage traveled in the height of comfort and style.

It is little wonder then that when Universal Pictures sent for Whiteman and the band to star in their musical, "The King of Jazz," they crossed the country in high style and arrived in Hollywood in a blaze of glory.

When the picture wrapped and the film was in the can, the Rhythm Boys decided that it was the opportune time to make their break from Whiteman.

With Paul's blessing, their first gig as an independent act was at the old Montmartre Cafe on Hollywood Blvd., where they soon became the "in" attraction of the film colony.

Gus Arnheim, the resident bandleader at the world-famous Cocoanut Grove, while on the lookout for fresh talent, caught the act and had the boys signed as the feature attraction for the Grove's lavish floor show.

Arnheim's band was on a radio-remote two hours each night, and Gus began filling the grooves with lots

of Crosby, bringing the voice and personality of Bing into millions of homes and college dormitories.

There never was a shortage of new material while on the air. As Bing said later, "Barris worked overtime grinding out one hit song after another, like Mickey Spillane up against a deadline."

Harry tailored the songs for Bing to sing, as he rode along happily in the shadow of Bing's newfound popularity.

And Harry was the perfect accompanist for Bing; he knew how to go along with Bing's phrasing, whether to play counterpoint, to echo Bing or to pour in a little resonant harmony.

For months, capacity crowds at the Grove and listeners at home turned on to the Crosby magic and the Barris songs. Together, they ushered in the Crosby Era, with Bing, front and center, as its king, and Harry, an arm's length away behind the baby grand, its agent provocateur. That's the time they had it made; that time at the Grove when myths were being born on the airwaves . . . hurtling through space and time. They were really something: Harry ensconced behind the Steinway, with a grin on his pixielike face and chewing gum like mad . . . and Bing, standing in front of the microphone, terribly handsome, the teeth flashing white, blue eyes twinkling like icicles, blond hair glinting under the spotlight . . .

The death knell sounded for the Rhythm Boys when after 10 months of playing to turn-away crowds and unable to accept the many lucrative offers pouring in, they asked for a raise in salary. When the Grove management refused a new deal, the boys walked. And found themselves on their union's blacklist, with all doors suddenly closed to them as an act.

Bing was in good shape. He had signed a contract months before with Brunswick Records, had picked up a buck appearing in six Mack Sennet musical shorts, and CBS signed him for a 15-minute sustaining radio show, with Cremo cigars picking up the tab later on.

Al Rinker had long since lost interest in performing and had stayed in there just to keep the act together. He turned to radio production.

Harry finally returned to the Grove, primarily as accompanist to singer Loyce Whiteman (no relation to Paul), whom he later married.

Barris was the big loser when the Rhythm Boys folded. He led a band briefly, performed on Jack Oakie's College on network radio and during the '30s and '40s was often seen in small parts in movies, particularly those of old friend Crosby; always playing the small, hip, jive-talking bandleader, sideman, or rehearsal pianist, fitting perfectly into Hollywood's idea of a typical band musician.

Harry died in December, 1962, in an intensive-care ward of a Burbank hospital, nearly broke, despondent and alone . . . If remembered by the public at all, it is only that he was once associated with Bing Crosby as a member of the Rhythm Boys . . . Hell, Harry Barris was the major prophet in the time of the Apocalypse. ●

Actor-writer Marston did band and record reviews in the long-since defunct Orchestra World magazine. He recently organized the Palm Springs Theater of the Performing Arts.

Crosby's New Act (Variety) Notice Of October 1926

CROSBY AND RINKER

Songs

Granada, San Francisco

Two boys from Spokane and not new to show business, but new to picture house work. They appeared with Will Morrissey's Music Hall Revue, and were a success in a show that was a flop. Bringing their methods to the Granada they registered solidly and on the crowded Sunday shows practically stopped the show.

The duo works with a piano minus orchestral accompaniment. Blues of the feverish variety are their specialty, and they are well equipped with material, presumably their own. Young and clean cut, the boys found a quick welcome. When they have completed a few weeks locally they will unquestionably find a market for their wares in other presentation houses.

Wherever the public goes for "hot" numbers served hot, Crosby and Rinker ought to have an easy time. —Land.

CLUB CROSBY MEMBERSHIP CARDS

A new club membership card has been designed by Joe Sinnott and is now available to all registered members. Since many have been mailed out in the course of welcoming new members or renewal memberships and a record was not kept, we ask that, if interested in obtaining a copy, you send a small, self-addressed, stamped envelope to Priscilla Koernig, 1423 Oak St., San Mateo, Ca. 94402, and she will be happy to mail one to you. Thank you for your cooperation.

THE FIRST AND LAST TIMES By Herb Bootman

The first time I ever saw Bing was in August of 1942 at the Swope Park Golf Course in Kansas City, Missouri. It was some kind of benefit golf exhibition for handicapped children, and Bing was accompanied by three leading pros of that era, Lawson Little, Ed Dudley and Johnny Goodman. At tee-off time Bing and the others strolled out of the club house and the crowd surged around. He was dressed in nondescript brown, both trousers and sweatshirt, wearing the customary floppy beat-up hat. He acknowledged the crowd but kept looking around asking, "Where's the press?" Apparently our local newsmen were a little slow arriving. In the crowd of autograph seekers I was at least 15 feet away. By design I was carrying a copy of a newly-published biography of Bing written by two of his brothers, titled simply "Bing". It had a blue and gold hard cover, and by waving it aloft I soon got his attention. He beckoned me up, and as he was signing it he said, "Always glad to meet a friend."

His first tee shot had quite a hook, and he ran sideways as if to match the ball's flight. As he started down the fairway, some silly woman got right in his way and stood tongue tied. Finally she said, "You look as good as in the movies". He gave a good-natured grunt and said "Better!" It was a very hot day, and while Bing was waiting for others to make their tee shots he would often recline on the turf on one elbow and flap his tee shirt, revealing lots of bare midriff.

The last time I saw Bing was exactly two years ago today, St. Patrick's Day, March 17, 1976. It was his very first demi-centennial concert at the Music Center in Los Angeles. A memorable evening it was, and afterwards an invitation was offered to those interested to come backstage and greet Bing in his dressing room. I had no real expectation but I went around anyway; sure enough, there were a lot of people between me and the door. So I stood, for lack of anything more urgent to do. People were being ushered in three at a time for a brief audience. Incredibly, I was at the door soon, and as I went through, guess who my two companions were? They were Doug Fairbanks, Jr., on my left, and Gary Crosby on my right. It was like a dream, and even though Bing didn't recognize me from page eight he talked to us all with equal warmth and attention. He had kicked off his shoes and stood in his socks, looking tired and small. I studied him with great care at a distance of three feet. Little did I realize, nor did he, what a strenuous but glorious path he was to follow until seventeen months later on that fateful October 14, 1977.....

Herb Bootman

3-77-78

Opening the Door for the Next

By Pat Higgins
Special to The Chronicle

El Cajon

I'M BACK FROM Spokane where we buried our mother. The trip wasn't happy, but it wasn't entirely sad. Mother had lived a rich, full life — trite as that may sound. She'd had enough gladness and pain for her years, but she never lost interest in things mortal. She died quickly and peacefully in the middle of her 82nd year, with my brother at her side.

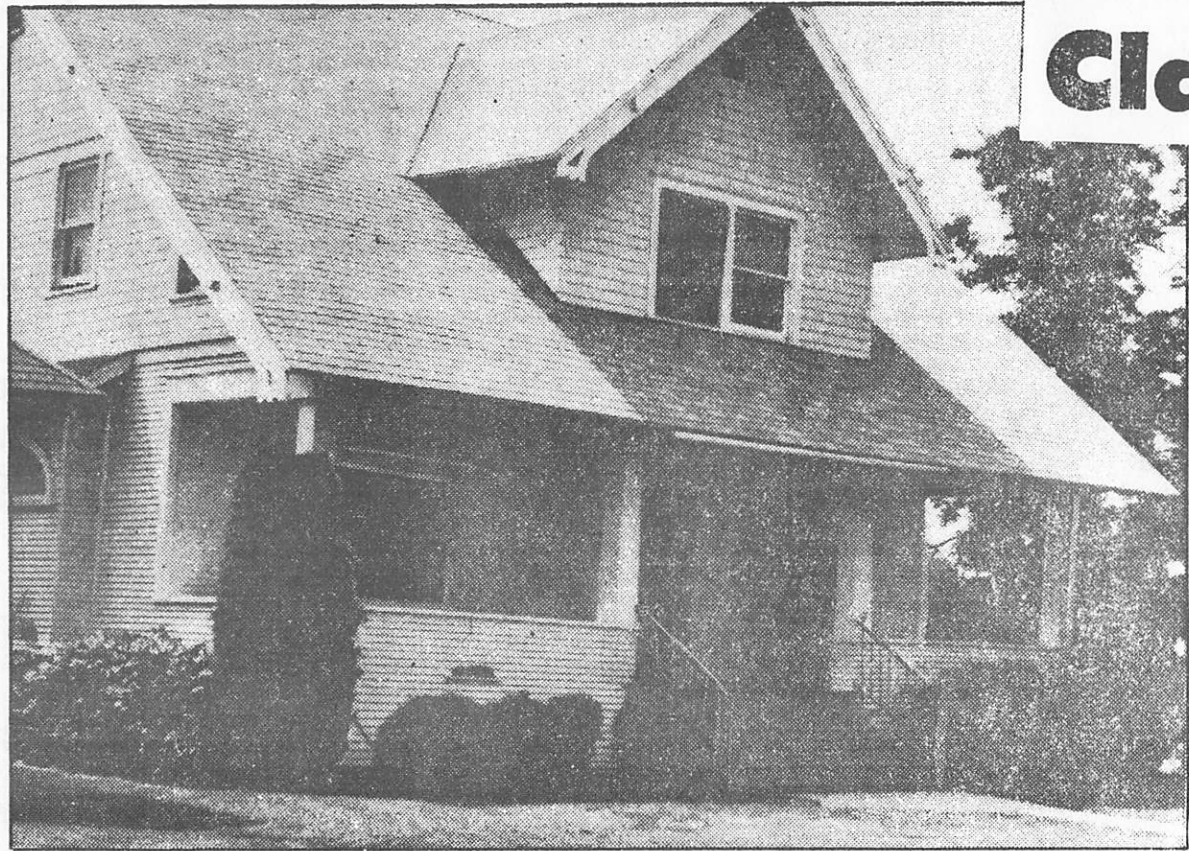
She left a big family of children, grandchildren, great grandchildren, nieces, nephews and cousins. They, along with her friends and their friends, gathered for her wake and funeral in numbers the neighborhood may not see again. So the Spokane stay could have been sadder.

Before I came home, my sister, brother and I, by ourselves and with the lawyer friend who's handling the estate, made most of the necessary decisions. But the future of the house isn't settled.

In more than 65 years, only the Crosbys and the Higginses have owned that house. It's important what happens next; that house has meant a great deal, and it has to go to somebody who will appreciate it.

Mother lived in that house for 42 years, 21 years with my father and 21 years after his death. During the three weeks she was in the hospital just before she died, she told us several times, "I just want to go home." We had to tell her that going home wasn't possible immediately.

We did bring her home after the Rosary at the mortuary to spend the night before the funeral, as we had my father years earlier. It's a vanishing custom, and I had no strong feelings about it, but my brother said, "We brought Dad home, and we're going to do the same with Mom."



The house in Spokane has heard the sounds of laughter, singing, sobbing, and most recently, a wake, 'one of the best'

So she came home, and the house was filled with laughter and talk and eating and drinking. I was glad it's an old neighborhood and the neighbors know the customs. New-comers might have been scandalized to see the casket go into the house, then the front porch fill up in the deep dusk with laughing, talking drinkers. But my mother had arrived in that block of Sharp avenue as a bride 58 years

before; she and the neighborhood had seen and heard plenty of Irish wakes in the years that followed. Hers was one of the best.

Next morning we took her the two blocks from the house to St. Aloysius Church on the corner of the Gonzaga University campus. She'd been married there, her children had been baptized

Clan

San Francisco Chronicle - 8-20-78

and made their First Communions there, and two of us also had been married in that church. There she had walked down the aisle behind the caskets of her husband and two of her five children.

It was the Monday morning before the July 4th holiday, but the church was nearly filled, and five priests distributed Communion as if it were a Sunday Mass. After Communion, the organist played "When Irish Eyes Are Smiling," and we took her to Holy Cross Cemetery and buried her beside our father.

A couple of days later my sister and I — and more painfully my brother — decided we must sell the house. It's meant for a family; the three of us are beyond the stage of family life where we need that kind of house.

It *is*, not *was*, a family house because basically it's as solid as the day in 1913 when Harry L. Crosby and his two brothers, Frank and Lloyd, finished building it. They built with the Crosby family in mind — six children, soon to be seven. Downstairs they put a front porch the width of the house, a living room, dining room, study, kitchen, bathroom and back porch.

Upstairs there's a bathroom, four

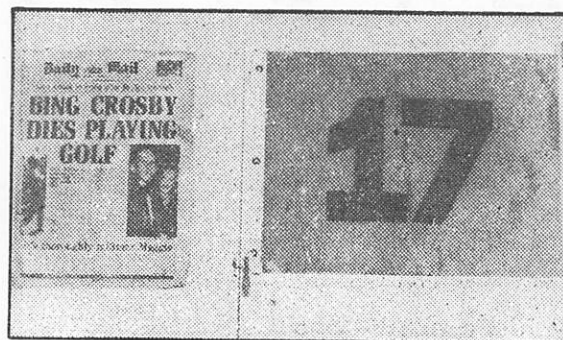
bedrooms and a sleeping porch, where the Crosby boys slept three to a bed under four blankets in winter. The bedroom adjoining the sleeping porch was my mother and father's when we lived there. Night after night my father would go up to bed an hour or so after dinner, carrying the day's newspapers and enough magazines for a solid month of reading. A half hour later one of us would go up, take the glasses from the closed eyes and carry down all the unread material.

There's also a basement. In my youth we had a coal furnace which required stoking off and on all day. When my father bought an automatic coal stoker which needed to be filled only once in the morning and once at night, I thought technology had reached its

peak. In the Crosby time, and when I was young, the basement also was the cool storage place for the jams, fruits and vegetables canned over the hot stoves of summer.

Her husband and brothers-in-law built the house to last, but I know Kate Crosby influenced the quality of construction. Our first home was a smaller house next door to the Crosbys, and I remember as a youngster that Mrs. Crosby appeared to be a strong-willed woman. That house owes its longevity as much to her as to her husband and his brothers.

The family doctor who delivered Bob Crosby in the front bedroom August 25, 1913, could attest to Mrs. Crosby's strong will. Bob learned later that his birth should have been a few days earlier. But his mother — though she certainly didn't discuss such heretical



The stolen 17th-hole flag on the cupboard door—Bing would have understood

thoughts with the parish priests — followed the stars. In her mind, Virgo was a stronger sign than Leo, so she managed to delay nature long enough for Bob to be born a Virgo.

I remember that the Crosby house was crowded with friends and banjos and guitars and ukuleles; there always were people on the front porch. Once Bing was home for a visit; it was three or four years after he first left Spokane, and he was just beginning to be famous. The family was gathered on the front porch, and somebody called my sister, Mary Lou, to come over. Seating her on his lap, Bing sang her a hit of the day, "Mary Lou, I Love You."

By the early 30s Bing, Bob, Everett and Larry were in Southern California, and their parents were persuaded that they also should move south. The house was rented for a year or two, then in the spring of 1936 my parents bought it and we moved from next door. The price was \$3500. I don't know what it will bring now

It was brown when the Crosbys lived there; it's white now. I think my parents put in the hardwood floors, but otherwise the house is largely unchanged.

Even the bullet hole remains in the lower right hand corner of the big plate glass window in the dining room. We always heard that Bob Crosby had done it with his B-B gun. I don't know where we got that information, but I figured it had come from his mother.

But Bob — who now lives in La Jolla — tells me it wasn't a B-B gun, it was a revolver. His older brother, Ted, was an outdoor sportsman and hunter, and he was showing Bob how to handle firearms. The exercise was to hold the six-gun steady and pull the trigger six times on the empty chambers. But the sixth

The next-door neighbors who took over the Crosby house where Bing grew up would like to see a young family there next

chamber wasn't empty; the shot went past Ted and through the plate glass, leaving a hole the size of the nail on your little finger. Bob says he and Ted didn't bother with idle conversation. They ran to St. Aloysius Church to say prayers; I assume in thanksgiving and for deliverance from wrath.

I suppose — though I never thought to ask — the reason the hole remains is that it was too expensive to replace the plate glass. Although Bob Crosby calls it early air conditioning, the hole really was too small to affect the inside temperature, even in winter, and everybody was used to it. I only notice it when I return after a long absence.

What has surprised me is that the grandchildren seem harder hit by the inevitability of selling the house than my brother, sister and I. Already there have been tears at the prospect. For them, it's always been their grandmother's house, the *permanent* place. That's where they've gathered for Christmases, Easters, family parties, vacations. Most have spent many nights of childhood and youth in those upstairs bedrooms, and they don't want to lose the house.

Oh, they know it was the Crosby house before it was the Higgins house; I'm sure that adds a little distinction. My brother's son, Steve, returned to Spokane in June after spending his junior year at the Gonzaga campus in Florence, Italy. Soon after Bing's death, he and some of his friends were in Madrid, and they made a pilgrimage to the golf course where Bing died, and to the 17th hole where he had collapsed.

One of them decided that Gonzaga's Crosby Library ought to have a memento, so he walked away with the flag marking the 17th hole.

I don't know when it will go to the Crosby Library, but when Mother died, Steve and his friend, John, whom I began to call affectionately "The Thief of Madrid," decided the flag ought to be displayed first in the Crosby-Higgins house.

So for three days, while the house was full, the yellow cloth rectangle, with the large black 17 in the center, was taped on a kitchen cupboard door. Beside it was the London Daily Mail's front page of October 15, 1977, reporting the death of the "world's best-loved entertainer."

I know the gesture pleased my mother; I'm sure Bing smiled and didn't worry about the flag's informal acquisition. Bob Crosby says the truth is that his brother got his nickname, not from being an avid fan of a comic strip of that title, but because of his fondness for bing cherries. Those he generally acquired informally, and Bob says their mother got complaints from as far away as Opportunity, a then-rural village east of Spokane, about her son going over fences into orchards to get bing cherries.

THE FACT IS, of course, that we'd all like to keep the house in the family, but I doubt that will happen. It would be great if the transition could be as painless as when we took it. Bob Crosby remembers that when the house was sold, the Crosbys all were pleased that it was going to the Higginses. It won't be quite so easy this time; no young family has been living next door for 16 years, as we had.

Still, I hope we'll find a young family. That house holds the good times and bad, the joys and sorrows of two families for 65 years, and it has room and time for more.

The new family won't immediately hear the sounds of the guitars and ukuleles, the singing and the sobbing, the loud voices and soft. But they will after a while, as their family echoes blend into ours. It's then they'll know the house really belongs to them, as it did to the Crosbys and the Higginses, and they'll know how fortunate they are.

★ ★ ★

Bing Crosby's young daughter, Mary Frances, plays the daughter of TV's Richard Anderson on the upcoming six-hour miniseries, "Pearl." Anderson, who bossed the "Six Million Dollar Man" and "Bionic Woman," will portray a Navy commander in Pearl Harbor during the '41 attack. The series will air in the late fall.

★ ★ ★



ALL'S SHIPSHAPE as bionic boss Richard Anderson co-stars with Bing's daughter, Mary Frances Crosby.

SAY BING IN ANY COUNTRY AND THEY KNOW WHO YOU MEAN by Bill Stovell

Because radio and films played such a part in my growing up, I really cannot recall when Bing and his songs were not there. There are so many stories associated with his casual charm and when I connect up a particular event with a certain melody, which we all so often do, it is invariably a Crosby tune that springs to mind.

Early in my Royal Air Force career, I was sent to a partly-built airfield in the wilds of Gloucestershire, which boasted one single run-way beside a sea of sodden clay, with but a couple of draughty buildings in which to huddle out of the wintry winds. In one of these huts there was an old radio-gram, and you will never know what a treat it was to hear Bing sing "Devil May Care". Again, situated in a 'devils caudron of an area' a bit west of Benghasi in the Western Desert, I located my elder brother who had been reported missing, and we celebrated with a big fry-up and listened to Bing and Dick MacIntre and his Serenaders easing out with "Trade Winds". In London, of course, in what we now term those dark times, the crowds insisted on our troubadour singing from a hotel window, bringing all traffic to a standstill.

He was an entertainer of all times and all seasons. He had no rivals because he could never be copied. Sinatra, Como, Bennett, they are all fine singers who have and always will give people immense pleasure, but Bing was an original, an institution, really, a voice so cosy, you got the idea you could sing just as well as he did, in your bath, in the wood shed, delivering letters, working on building sites, newspaper boys. It was always one of the Crosby ditties.

Alas, there is little singing or whistling these days. The 'Pop' stars of today never command that type of warmth or charm. Bing Crosby once said that he had spread a meagre talent to the very limit of creditability. But no one agreed with him.

Bing could sing anything.....and really did. Some of the more simple songs that he recorded would never have registered at all with any other artist. Two that spring to mind are "Aren't You Glad You're You" and "She's a Big Girl Now".

Where ever he is now, I sure hope that they have an orchestra. They will certainly need one !???

In Memoriam

BRIAN PATRICK CROSBY - (July 2, 1960-August 18, 1978) - the 18 year old son of Phillip Crosby (from his first marriage to Sandra Drummond) died when his motorcycle struck a parking meter after being pursued by police for failing to stop when moving 50 mph in a 35 mph zone. Mass of Christian Burial was at Good Shepherd Church and internment at Holy Cross Cemetery on August 21. Brian was also survived by his maternal grandparents, Mr. & Mrs. William Torrence and sister, Dixie Lee, and mother.

My memories of Bing are truly many, as I have been a fan and admirer for over 30 years, since my high school days to be exact.

My 15 years as President of "The Club Crosby" at the top of my list. Always the best cooperation from Bing and his office. I was also always very grateful for the help and patience of Larry (Crosby) who received and answered my many pleas for help. It was a labor of love, and I enjoyed every minute of those years.

I did quite a bit of corresponding with Bing over the years. My many letters, "thank you" notes, Christmas cards, and Christmas gifts I will treasure always. My first letter sent to me in 1946, when I wrote for and received an autographed photo, and continued after I stepped down as President in 1971. The last letter I received was dated July 25, 1977, just before Bing left for England. At this time I also received an 8 X 10 photo signed, "To Rena, All the Best, Bing", and since I didn't ask for one, I was thrilled to receive it. My letters from Bing always started, 'Dear Rena', and when I signed my letters, I never used my last name. I found out while in California last year from Priscilla that the mail from Priscilla, Pat and myself was always put on his desk at home (where we wrote) while all the others were sent to the Beverly Hills office. I was most pleased and happy to hear this.

His many appearances on radio and television were always great to look forward to. I was very fortunate to see a few radio shows he taped in New York. There were many memorable television appearances, "The Edsel Show" in 1957, which won a Peabody Award, the many appearances on the Hollywood Palace, the Christmas Shows, the appearances with Bob Hope, especially the one from the Waldorf Astoria (Eisenhower Medical Center Show), and the television show from the new Madison Square Garden, and the last appearance for his 50th Anniversary, and many others. I always wished he had done more television. I have some tapes of radio and television shows to listen to, enjoy and remember.

In 1970 he received a "Special Individual Award" from Peabody which read: "Special Individual Award: Bing Crosby, for his outstanding service to broadcasting". 'Legendary figure in American broadcasting for over four decades-an early radio celebrity, heard through sale of 300,000,000 recordings seen in 58 major movies now shown frequently on television, durable television star, the pioneer of televised golf classics, a philanthropist through millions given to youth and public causes- a Peabody Award to a broadcasting personality beloved around the world.'

His many movies, another memory. Musicals, "Holiday Inn", "Blue Skies", "White Christmas", "Anything Goes", and "High Society", one of my very favorites. Comedy, of which there were many, but of course, the many "Road" pictures with Bob Hope and Dorothy Lamour top them all, and they are still a joy to watch today. Drama, of course, the proudest moment for all Crosby fans in 1945, was Bing receiving the Academy Award for "Going My Way", and disappointment in 1955, when he didn't receive it for "Country Girl", but being nominated showed once again what a versatile performer he was. He did receive the Look Award for this movie. There was also "Little Boy Lost" (which I was able to see at a special preview, thanks to Paramount Studios), "Man on Fire", "Stagecoach", and "Dr. Cook's Garden", made for television I also saw special showings of

"Anything Goes" and "Just for You", and attended the premiere of "Country Girl" in New York City. Four songs sung by Bing in movies have received the Academy Award, "Sweet Leilani", "White Christmas", "Swinging on a Star" and "In the Cool, Cool, Cool of the Evening". Bing had around 13 songs nominated for the Academy Award over the years, with 4 winners, more than anyone else.

His many recordings of all kinds of music I know brought me the greatest pleasure and will continue to do so. They lifted my spirits when I was low, made me dream of the "Far Away Places", he sang of, and put me in a holiday mood when I was not, especially the many songs of Christmas. I have many special favorites. My collection is not very large, but what I have I really enjoy and listen to quite often.

The times I saw him in person (which was not too often) are my best memories, meeting him arriving at Penn Station in 1950, and Grand Central in 1952. Seeing both he and Lindsay off on the Queen Elizabeth in 1953, at his Pebble Beach Golf Tournament in 1960 and several radio shows he recorded in New York. Of course, the one and only time I saw him perform in person was on December 10, 1976 in New York at the Uris Theatre. I never thought this would happen, to see Bing perform on the stage on my home grounds. I'll never forget it.

When the terrible news came, I was in San Francisco on vacation. This truly is not a happy memory. Thanks to Priscilla, I was able to attend a Special Mass at Our Lady of the Angels, the Crosby family's church in Burlingame. This pleased me very much, and I thanked Priscilla many times, and do so again.

It will never be the same for me without Bing, but I do feel proud to have been a fan and a friend (some of my letters from Bing were closed with "your friend") of a "Special and Universally Loved Performer", and as Bob Hope said in his wonderful tribute on television, "When someone of Bing's stature leaves us we say we've lost a good man. Not this time. With all his glorious records, and great films, we haven't lost Bing at all, he's still with us." How very true, and as Bob says, "Thanks for My Many Memories" Bing.

California collectors: Artworks International in San Jose is willing to place a minimum order of \$100 for a Bing Crosby collage by artist Glen Fortune Banse. Prices are noted below. As I don't want to be responsible for shipping, etc., perhaps we could place an order if enough California collectors are interested in purchasing a collage and picking up their own copy or paying for the shipping. Contact me if interested. Pat Sullivan

Thank you for your inquiry - Following is a price list. Minimum order is \$100.00 C.O.D. Freight is paid by the customer.

12X16 Framed	Seville	- 4.50
	Alum	- 7.00
	Oak	- 7.00

20x28 Framed	Seville	- 10.00
	Alum	- 13.50
	Oak	- 13.50

BING'S DISCOGRAPHIES

First, a word of caution to any who might believe this article is presented as an authoritative and final source of information about the subject. It could be that only if it resulted from extended and detailed research, through all possible channels. This, instead, is an assembly of impressions, enthusiasms, and observations based on the review of material in my own private collection. There is much present to assist the novice in this material, and much to challenge the expert. Perhaps somewhere among the readers will be that student of affairs Crosby who will accept a challenge and do the job as it should be done. Until then, here goes!

Let your imagination roam for a moment, to a day in 1926, when an imaginary employee of Columbia records records the pertinent data about a recording just made of "I've Got the Girl", by Don Clark and his band, with a vocal by a couple of young enthusiastic singers making their first record. This imaginary fellow has started the first discography of Bing's records! If he also recorded information about "Don't Somebody Need Somebody", a recording fated to never be released to the public, he not only had the first, but also an accurate discography. Unfortunately, no one started that early in the game, and, once started, no one kept at it so that there was always available an accurate and timely document for collectors.

While there are many ways in which this material could be presented, let's list it in the order in which the collector had it made available to him/her. (I always feel an attraction to a suggestion of an early editor of the Sacramento Bee, who suggested "hir" as a desirable substitute for the him-her problem!)

BING

By Ted and Larry Crosby
Bolton Printing Co. Inc.
Copyright 1937

This attractive, soft-bound book, with its blue-flocked gold-lettered cover, was primarily a biography; at the end, however, is a listing, titled "Complete List of Bing Crosby Records", which is then qualified in smaller letters, "for Brunswick" and "for Decca". "Complete" is incorrect; for no identifiable reason, 6 records are omitted entirely (Br. 6240, Can't We Talk It Over; 6276, Shadows on the Window; 6320, Lazy Day; 6351, Love Me Tonight; 6477, You're Beautiful Tonight, My Dear; and 20106, Face the Music Medley. In addition, Happy-Go-Lucky You is incorrectly identified as Br. 6206 rather than Br. 6306. "For Decca" lists 29 records, from De. 100 through De 1044. There are no omissions up to De 1044, but the listing does give, next, "I Have So Little To Give" with no identified label number at all. The correct number should be De 1184, which would mean that the compiler skipped De 1175, Blue Hawaii.

In no event do any of the listings in Bing give master numbers, recording dates, or accompanying artists.

In April, 1946, a Forum Books Edition of Bing was published by World Publishing Company ("Revised edition copyright 1946 by the World Publishing Company"). Here is an interesting item - one of the revisions is the deletion of any mention of Larry Crosby as co-author. In the final pages of the book is a "List of Bing Crosby's Recordings", with still no mention of any of the Columbia, Victor, or Okeh recordings. It is a pity that in these early days of Crosby collecting, this one "should-be-dependable" source failed to help the new collector (or early collector, for that matter) identify the earlier recordings which did not mention Bing on the label. You will recall that the typical junk shop had no play-back equipment for aural verification of a suspected Crosby sleeper. Anyway, this version of the record list still failed to pick up 5 of the 6 omitted Brunswicks (Lazy Day was taken into the fold), but Happy-Go-Lucky You still carried the incorrect label number.

There was one small improvement in the listing - the titles were arranged in alphabetical order, regardless of Brunswick or Decca origin. Other than that, the

listing still failed to give any information about master numbers, recording dates, or accompanying artists. The listing carries well into the 23000 series of Decca, with only one or two omissions.

(An interesting sidelight - the original book starts out by saying that in 1906, Harry (Bing) was 5 years old. Nine years later, the book still says that in 1906 Bing was 5 years old!) Is this age reference as unreliable as the record information? Or was the inferred 1901 birthdate allowed to stand because from 1937 through 1947 no one said it was incorrect? And what does this have to do with discographies, anyway?)

BING CROSBY: A DISCOGRAPHY

By Edw. J. Mello, Tom McBride
Published by Mello's Music 1946

This soft-bound volume, selling for one dollar, was the first attempt to provide the collector with a complete, accurate listing of Bing's records, grouped by label sequence, and identifying the

musical, as well as vocal accompaniment. The first entry was for "Wistful and Blue" Victor 20418, with Al Rinker, singing with Paul Whiteman's Orchestra, and the last "When You make Love to Me", Victor Young accompanying, on Decca 23686. Interspersed with these were the Decca records released up to that date in the 40,000 series.

Unfortunately, the art of discographical compilation had not yet progressed to the point of including data on recording dates, and master numbers. This was a field just being investigated and documented by collectors. As evidence of a live interest in developing this additional information, however, are footnotes for "My Pet", "I'm Afraid of You" and a few others, such as "*Two Masters Issued".

For the Brunswicks, a special section, headed "Notes on the Brunswicks", lists 7 numbers as having alternate masters, but again, no information of master numbers.

Perhaps it might be of interest to look at the subject headings in this early book: "1926-1928 - BING CROSBY, FEATURED VOCALIST, with Paul Whiteman and his Orchestra on Victor Records. Solos, Duets, Trios, Quartet, Chorus". "1928-1929 - BING CROSBY with various orchestras". "1929-1930 - BING CROSBY, FEATURED VOCALIST - with Paul Whiteman and his orchestra on Columbia Records - Picture Label - Solos, Trio, Chorus". "1927-1930 - BING CROSBY with Paul Whiteman's Rhythm Boys - on Columbia and Victor Records". "1931 - BING CROSBY, VOCALIST - with Gus Arnheim and his Orchestra - on Victor Records". "1931 -1932 -1933 - 1934 - BING CROSBY, VOCALIST With various groups and Bands on Brunswick Records". "Notes on the Brunswicks". "Reissues - The next few pages are devoted to the many different labels from (sic) which the Brunswick records were reissued". "The Next Page - is devoted to records which at one time or another have been rumored to contain Bing". (Here by itself is a fine field of research; a collection of these records, while not furthering your Crosby collection, could give you an insight to the problems faced by the early collector, with only aural evidence in many cases, as a guide. Try playing some of these on an old acoustic phonograph, and see why there may have been "rumors".) "1934-1943 - BING CROSBY, VOCALIST - with various groups and Bands, on Decca Records - Blue Label no. 100 to No. 4367, and 15027". "1943 -1946 - BING CROSBY, VOCALIST with Various Groups and Bands on Decca Records - Black Label - Series No. 18000". "1944 - 1947 - BING CROSBY, VOCALIST - with Various Groups and Bands - on Decca Records- Black Label, Personality Series, No. 23000 - Red Label - Specialty Series No. 40000". "ALBUMS - The following pages contain a list of all the albums which Bing made. Most of the records are re-issues, with the exception of a few which were recorded for the album only". The book then lists 22 albums.

One of the joys of owning a copy of this early discography is to have one owned and used by an active collector and diligent researcher. My copy was once the property of one who proudly identified himself/herself (himself?) as D. S. Cagle. The pages are loaded with inked additions - band members, other reissues, additions (some accurate, some not!) dates of recording when ascertained, opinions, and a few corrections. This copy is a living testimonial to a collector's devotion.

In 1950, a considerably revised discography was issued by Mello and McBride, this time titled CROSBY ON RECORD. Unlike the first edition, it contains pictures of Bing and others, has an attractive drawn portrait of Bing on the limp cover. The format was much the same, with much more detailed footnotes about alternate masters, but master numbers as such are still not mentioned. The foreward states that the presentation "is a chronological listing of the original issues of all commercially released records on which Bing Crosby sings". While the records are presented by label, in numerical sequence, this does not assure chronological sequence, either as to recording date, or release date. However, to all but the rabid purist, this is of little significance.

In addition to the headings presented in the initial edition, this edition includes the Decca purple label (Religious) 14500-14531 ; V-discs and special releases; a section on "Miscellaneous Crosbyana - List of tunes whose lyrics mention Bing Crosby's name". This lists some 17 songs - this list, plus some goading by John Purches, of Australia, led to my own interest in compiling a booklet "Lyrical About Bing", which is much more extensive, identifies some 200 odd records, and has appeared in segments in BINGANG for the past 2 years or so.

More importantly, this edition contains an alphabetical listing by song title, which also identifies the label, but not the label number, of each song. For the first time in this country, anyway, one could track down a specific tune without the necessity of going through a listing, record by record, until you ran across the title by chance.

The foreward to this "Crosby On Record" pays tribute to the assistance of other dedicated Crosby fans, including the aforementioned John Purches, our good friend Jack Souther, and two leading English collectors. All-in-all, some 29 persons contributed toward this book; four are still active, and members of Club Crosby.

BING CROSBY: CROSBY AND THE BING CROSBY STYLE
CROSBYANA Through Biography - Photography - Discography

By. Dr. J. T. H. Mize

Published by: Who Is Who In Music, Inc., Ltd.

Copyright 1946; revised, 1948

While Messrs. Mello and McBride were first readying their discography, something entirely different in Crosby literature was in preparation. The multi-initialled Dr. Mize was assembling, as the sub-title of his book proclaimed, a biography, a picture book, and a discography, all mixed together in a pleasant but confusing melange of facts, opinions, and philosophical dissertations. Insofar as the good Doctor went, he had an embarrassment of data. One would believe that he wasn't quite sure if he had made the right selection in his text, so he would foot-note the paragraph, and give all the rest of his collected information that way. Through much of his book, the foot-notes excede the text! However, wherever you read it in his sprightly little blue book, it is interesting, and often challenging.

In the fore-part of the book, it is mentioned that it was published for the Academy of American Music, as one in the series of "Biographical Booklets". The educational background of the author is glossed over with mention of his 5 college degrees, his honorary positions and awards, his esoteric tastes in music, and two pages more. The School Musician magazine says this book is full of "well-chosen

words, bristling with erudite footnotes and pedantic puns". It is pointed out that the material is presented for two different types of readers - the one "concerned primarily with the large type", and for the "true Crosby fanwho will consult and pursue the illuminating and supplementing footnotes".

This pleasant, slick-paper-hard covered little book is only one chapter long - or, to reverse that, one long chapter, with footnotes, comprises the book. There is also an "Interlude" section, of which, more later, and the BING CROSBY DISCOGRAPHY. The Discography is in alphabetical order, shows the original label and label number, and, if re-issued on US labels, shows the re-issue label and number also. Again, however, no regard for master numbers, or recording dates. Assisting vocal artists are also shown, but not the orchestras - except in those cases in which Bing was, as Dr. Mize says, "only a sideshow". However -

One feature provided by Mello's little book is missing in Dr. Mize's: Space in which to list records issued after the "go-to=press" date of the book. Therefore, most copies of Dr. Mize's book that you see will be a mess in the discography! There will be writing between the lines, in the margins, and across the page. All of these books that I have seen bear handwritten additions and comments or revisions; Crosby collectors aren't indifferent to their subject matter!

In addition to the one long chapter with its incredible foot notes, which must be seen to be fully appreciated, the "Interlude" section, "Especially for persons who are just beginning a collection of Crosbyana, and for those who wish to get a representative concept of Bing's style of delivery on different types of song material, we have chosen here, somewhat at random, sixteen discs which offer two-and-a-half-dozen songs by Crosby, songs of a variety of types. A few interesting facts relevant to the compositions are presented as annotations and the renditions are analysed in some detail"(editor: You can say that again!!!)

An analysis of the presentation of the first analysis (Home on the Range) finds us considering its stature as compared to Stardust, or Old Folks at Home. Dr. Mize goes back to 1910, and Alan Lomax'"Cowboy Songs and Other Frontier Ballads", to cite an interview with an elderly saloon-keeper in San Antonio, Texas, said barkeep also having served as camp cook on the Chisolm Trail. This unnamed elderly fellow sang the song into Mr. Lomax' early Edison recording machine, after which it was transcribed and included in Mr. Lomax' book. Then follows a discussion of the many fine arrangements made for concert presentation. One time, after it had been sung for President Roosevelt, he said he thought it was his favorite song. Dr. Mize says it is available not only in concert version, but also in Boogie Woogie**.

Dr. Mize then pooh-poohs Mr. Lomax' discovery, by revealing that it had been a provincial favorite ever since its composition in 1873, by Daniel E. Kelley (1943-1905) to fit the words by Dr. Brewster M. Higley (1823-1909). Thus, the song is "as old as a house in Connecticut"- or at least as old as a sod shanty on the Kansas plains. Higley played the violin, Kelley the guitar, and they named the song "My Western Home". Residents of Smith County plan to preserve Dr. Higley's log cabin on West Beaver Creek "in which the poem was penned".* There is more, much more, about the song, but this is just a sample.!

** This footnote tells about a "clever boogie-woogie" rendition; several arrangements for voice; and reiterates that "it is President Franklin D. Roosevelt's Favorite Song)

* A half-page of foot note about the composing of this song, including (I'll bet you'd never guess) the fact that the site is less than 20 miles southwest of the exact geographical center of the United States.

Then in analysing Bing's singing (at last, at last!) he challenges you with such things as reference to Bing's anacrusis; "very obvious on the first 'play' is a tilt, followed by a vibrato"; Bing sings "rubato"; he tilts, and scoops. Even so, and in spite of "its several technical shortcomings, it is superior to the stiff mechanical, robot-like renditions of this American Classic".

Much more could be written about Dr. Mize's little, blue book. It is a jewel, and you can enjoy the old standards all over again, with book in hand, listening for the anacrusis; scoops; tilts; rubatos, and other listed musical devices and shortcomings. Even if you only read the footnotes, you'll see Bing from an entirely different angle. It may be hard to find, but you will treasure it and consider the money well spent when you find your own copy.

THE INCREDIBLE CROSBY

By Barry Ulanov

McGraw-Hill Book Company

Copyright, 1948

When Doctor Mize was publishing his first edition of his triple-threat book, Mr. Ulanov was working on his own version of a Crosby biography. Perhaps he had seen Dr. Mize's book, and believed there was need for an out-and-out biography, without too many photos, and certainly

without any foot notes. In any event, when his book came out in 1948, Ulanov gave us a straight-forward biography, without big-print text, and italic footnotes - and with very few pictures. This need, indeed, existed. Why he then bothered with a discography, almost as an after-thought, he didn't explain. He does credit Dr. Mize as a source of some of his information; perhaps some of the left-overs that could not be compressed into additional footnotes!

We are interested here only with the discography. The book is divided into five parts: Part One, HARRY LILLIS; Part Two, BING; Part Three, DER BINGLE; A Crosby Discography; and the Index. The section on Discography starts out "The novice at collecting Crosby records starts with a difficult count against him, the count of Crosby records that are no longer available....." He should have been able to look into the future, to foresee the reissues since Bing's death!

The records are then listed in alphabetical order, and the author has made a valiant effort to list all legitimate reissues - for instance, "After Sundown" is followed by the label numbers showing issuance by Brunswick, Melotone, Conqueror, Romeo, Banner, Perfect, and Oriole. But, once again, no mention of the recording or issuing date, master number, or the possibility of any alternate takes. Also, "where collaborators are not listed, Bing's accompaniment may be understood to be that of a studio orchestra, usually directed by Victor Young, Lennie Hayton, Jimmy Grier, or John Scott Trotter, occasionally by somebody else". There's a real broad assumption! Particularly with Mello's revised book to refer to.

It does list 36 albums of Bing's records.

THE ROAD TO BING CROSBY

By: Ralph S. Harding,

Fred Reynolds, Bob Roberts,

Les Phythian, Geoff Milne

Published by: The Crosby Collector.

This discography was a group project over a period of several years, and for a long time was not publicly available. It was released in four parts and a V Disc supplement, and for a matter of two or more years, amended pages and extended material appeared in the now-defunct Crosby Collector. Since the last entries in the

mimeographed portions of the copy I have are for recording dates late in 1966, we may assume that the publishing date of record for the entire discography was 1966. The otherwise all-completeness of the material lacks any date of publication, although each part had a fine title page, with authors names, and listed contents.

It was with the publication of this "Road to Bing Crosby" that the Crosby discography came of age. Compiled by purists who had a wealth of knowledge, and a burning desire to share it with their fellow collectors (up to 150, the limited

of copies officially printed - but, oh, the xerox copies that were made!), this really allowed the new collector to realize all he had been missing. As for the old-timer, it brought to an end those myriad prattlings to the effect that "I've got every record Bing ever made", and provided guidance to those collectors who wanted to bring their collection up to the highest possible level of completeness. The compilers set out to try to supply everything in the way of information about Bing's records, and the few instances in which they failed are difficult to find and validate. As for me, if the "Road to Bing Crosby" saysso-and-so about a record is so-and-so, (up through 1966, anyway!) that's good enough for me.

The foreward leads off with an article "The Incredible Crosby" by Ralph S. Harding, (Barry Ulanov's adjective, I believe - Dr. Mize much preferred "Brobdingnagian") in which Ralph states: "The average collector has not been catered to when it comes to a BING CROSBY DISCOGRAPHY," and then goes on to describe the short-comings of the prior discographies, identifying the Mello-McBride effort to date.

After a short history of the developmental work on the discography, an outline is given of its presentation.

1. In chronological order with the details of the accompaniment preceding each session, and date shown beside each master.
2. Master and take numbers (or letters) are given before each title, followed by all known issues. Where known, the variant is shown against each issue in brackets.
3. Notes relevant to a particular issue will be shown at the foot of a title, detailed notes on alternates will be added where applicable.
4. Where issue numbers are identical in different countries,, then usually only one issue number will be shown.
5. Footnotes will be given and insertions made for special relevant material.
6. Details of air-shots, private recordings, sound tracks, television shows, blow-ups, and other non-commercial recordings will be listed as an extra supplement. Commercial issues (on general sale to the public) of this material will be shown.
7. Unissued studio recordings, where known, will be shown in the correct chronological order.

Then follows a listing of label abbreviations for the 74 acknowledged in the publication, and abbreviations for the 21 countries whose recordings make up a portion of the data. Also, in reference to alternate takes, "we have attempted to detail the differences in the takes in such a way that the possessor of only one will be able to check which he has". (Such identifications are one of the most intriguing facets of this splendid work-AWS)

Part I covers the period 1926 into 1934, when Bing left Brunswick and started with the new Decca Company. At the end of each part is an alphabetical index of all titles in that part, showing the page on which it appears. One of the first things one needs to do is to consolidate all the indices - then, there is the little problem of keeping it up to date. Has anyone ever done so?

Part II covers the Decca period from August 8, 1934, through September 27, 1943- From Decca 100 (2 takes used for each side, plus an "edited" dub of the second take); to Decca 23281, only one take.

Part III runs from October 1, 1943, through March 22, 1951. It was during this period that 45 rpm records came in to complicate the normally easily-to-tabulate 78 rpms. And EPs, too! And, of course, LPs are another matter entirely. But they all are here.

Part IV goes from April 9, 1951, through May 9, 1966. Of course, there were later correction sheets issued in the Crosby Collector, but this latter date is the terminal official date for the "Road" insofar as I can tell from my copy. (Xerox copies aren't the most satisfactory substitutes for the real thing! I have hope that some sturdy soul will attempt to up-date this magnificent effort, and then issue it in more than 150 copies. I have initiated an inquiry to our English friends to ask about such a possibility, but the replies will be too late for this issue of BINGANG. Let's hope!

The V-Disc supplement lists all known V Discs, and attributes them, when possible, to the commercial and/or transcribed program source.

A real break-through in Crosbyana, priceless in its original form, and for the collector who wants everything in one place, indispensable in any form.

DIGRESSION: NEWSPAPER CLIPPING FROM THE SAN FRANCISCO CHRONICLE OF JANUARY 4, 1953 From the column titled "Herb Caen's Baghdad-by-the-Bay": Little did you know, I hope, the the most complete collections of Bing Crosby records in the world are owned by three San Franciscans - Ed Mello, Jack Souther, and Chuck Lindsley.

There was only one flaw in their collective ointment. They couldn't find the very first record ever made by Crosby. They couldn't even discover the title. And writing to Bing didn't help. He merely replied: "I think it was with Don Clark's band, around 1926 or 1927. Don't remember the title".

About a month ago, the indefatigable Lindsley was rooting around in a used record shop on Eddy Street, and he ran across a 1926 Columbia record called "I've Got the Girl", by Don Clark and his Los Angeles Biltmore Orchestra. That's all the label said. Then he found two other copies of the same record - one in an antique shop on California Street, the other in a Divisadero antique shop.

With fingers crossed, he, Mello, and Souther played the records. And sure enough, the vocal chorus turned out to be a duet - by Bing Crosby and the late Al Rinker (who may have been late, but surely not dead!AWS) who, with Bing and Harry Barris, formed the original Rhythm Boys.

The Mello-Lindsley-Souther collection of Crosby records is now complete. More complete than Bing's own - for the Groaner doesn't have a copy of "I've Got the Girl." And Thurs., to make the triumph complete, Mello got a letter from Bing's brother Larry, pleading "Won't you try to get us one of those records?"

THE A TO Z OF BING CROSBY
(A Title Listing) -----
Compiled by: A. S. Bishop
and J. D. Bassett
Printed and Published by
Reg. Bristo (ICC)
Copyright 1971, A.S.Bishop

This modest, well-presented alphabetical listing of all of Bing's recordings, up to the date of publication, may well be all that is required for the average collector, who wants to know what is generally available. However, you can't file records alphabetically - manufacturers never cooperated by making sure that the title of the flip side started with the same letter of the alphabet! However, here is a neat alphabetical

list, which shows the year of each issue, and the accompaniment. It is double-spaced, so that you may write in the label numbers of the copies you have (if your collection is small).

However - there is one small problem for most U.S. collectors, who have been schooled to file by the initial letter of the first word, except in those instances where such word is "A", or "The", in which case, file by the initial letter of the first word following "a" or "the". The wisdom of this New World practice is shown by looking at the page and a quarter of songs here, starting with the initial word "A". These "A" titles are then arranged alphabetically by the initial letter

of the second word. Even more to the point are the 5 pages of "The" titles, where, even if you remember the first word is "The", you must still look for your song under the initial letter of the second word. But enough of carping - if that is the way the compilers like it, it is fine with us. I even have a copy of this fine book marked up to reflect what I actually have, and I fixed up the problem, so far as it applies to me, by re-typing a few pages.

In addition to being double-spaced, the printing is all on the left page only, so the full right page may be used for additional entries, notes, etc.

Slick-paper soft-bound, 8½" X 11", and with a full-page picture of Bing and his briar, the book's introduction tells how to use it, and has a valuable listing, not only of Bing's orchestral accompaniments, but also one of all vocal accompaniments. Some strange, first-time names to some of us, who don't pay close attention to labels, other than to read Bing's name, and the name of the song!

THE BING CROSBY MINI-DISCOGRAPHY
By: John Bassett, Leslie Gaylor,
Bert Bishop
Published by Reg Bristo, for the
International Crosby Circle
Third Edition, 1977

First edition in 1968, second edition in 1974, third edition in 1977 - that surely tells you something about this mini-discography! This one, instead of being alphabetical, is arranged in chronological order, by recording date, and has no alphabetical index. It starts out in its first page with news - that Bing and Al Rinker

recorded a second number on the same date they sang "I've Got the Girl", but it was never issued - "Don't Somebody Need Somebody."

The big advantage of the Mini-D is the giving of recording dates and matrix numbers without all of the rest of the identifying data. All alternative takes are identified, all dubbings, rejected numbers, most non-commercial pressings, and matrix prefix numbers identify the recording company. Combined with the "A to Z of Bing Crosby", it approximates the intent of the "Road to Bing Crosby", which admittedly is not for every run-of-the-mill collector. Either or both of these two - the mini-D and the "A to Z" may well do the job for you. There is an added advantage - the Mini-Discography is still in print, and available!

THE BING CROSBY LP-OGGRAPHY
John Bassett, Colin Fugh, Ron
Daniels, Ken Gray, Bert Bishop
Published for the ICC by Reg Bristo
First Edition, 1973, Second, 1977

Here is another of those hardy English efforts - now in its second edition, it is safe to wager that it will go into its third and definitive edition before too long. It is unthinkable that one could keep track of all his/her (hir?)

LP records without this book as a guide. A note of caution - the compilers consider only those records which turn at 33 1/3 rpms as LPs!

Note that our Ken Gray has infiltrated the ranks of the English specialists! The book, in addition to its interesting introduction by Bing, and comments as to how the data was assembled and considered, is divided into 5 parts: I, Alphabetical listing of labels; II, Alphabetical listing of prefix letters; III, Simplified list of discs; a "key" to the musical autobiography; IV, Alphabetical listing of album titles; and V, Comprehensive listing of discs.

There is no over-all alphabetical listing of song titles; however, if you have any idea as to its origin (who put out the album, for instance) you can track down the album which contains your favorite track of Bing singing some obscure tune that appeared only on LP, and only once. And, when you get into LPs, you encounter so many opportunities for a song to lie undiscovered, without some such guide.

Where else can you find the different foreign equivalents of a US album you missed?

A commendable publication, and still available!!

COMPLETE ENTERTAINMENT DISCOGRAPHY
Brian Rust, with Allen G. Debus
Arlington House, New Rochelle, NY
Copyright, 1973

Not truly a Bing Crosby discography, but it merits your consideration. Brian Rust does a careful job, and this hard-bound book is more or less complete through July 27, 1942. (The book is limited to the period from the start of

recording, up to the Petrillo recording ban of 1942. For many, this will cover the "golden years" of Bing's records, and may provide all the discographical assistance they seek; for those with more catholic tastes, it provides one more source of information for a major portion of Bing's career, and also provides parallel data on Bing's contemporaries.

All in all, it provides 33 pages of discographical information on Bing, in easy-to-use hard-back form. It identifies Masters, alternates, Label and numbers, dates of recording, accompaniments, et al. You need this book, anyway, to find whether Bing's competitors recorded the same songs Bing made famous!

And it is still available! *****

BIX - MAN AND LEGEND
Richard M. Sudhalter
& Phillip R. Evans
Arlington House, NY
Copyright, 1974

You can't really call this a Bing Discography, but you can't afford to not have it, for the interesting side-lights it gives to Bing, and the musicians with whom he was associated in the early days. Its not the book itself, but the appendices that attract. In Appendix A, there is a month-to-month diary of Bix Beiderbecke's activities, and there is almost a day by day diary of Bix's recording activities all through the months that Bing and Bix were musical associates.

Appendix B, "Bix Beiderbecke on Record", is of even more information. You know, of course, that Bing's voice is buried in a chorus in Part 3 of "Metropolis"; but, have you any idea as to how many masters of this piece were necessary before one was secured that passed muster for release? Its worth the price of the book to read up on this alone.

While not available for all records, it still is fun to read that "'Tain't So, Honey, 'Tain't So" sold 29,650 copies, "Out of Town Gal" only 19,950, "I'm in Seventh Heaven" only 12,000, while "Oh, Miss Hannah" sold only 11,000 copies. Such information just might explain the high cost of good copies of some of these oldies.

BING MAGAZINE FOR JUNE 1975
International Crosby Circle
Contribution by Jim Hayes

Did you ever wish you could go to your collection, and have an easy way to check on whether you had one-of-a-kind of all of Bing's titles? Well, you can, if you have your records arranged numerically within labels, and you are fortunate enough to have a copy of BING for the month of June, 1975.

Jim Hayes, a member of the International Crosby Circle, contributed a 4 page skeletal listing of all of Bing's records up to that date. This is arranged simply by label name, followed by all that label's records arranged numerically, then to the next label in alphabetical order, and so on. This does not provide for alternate masters, or other esoteric items - refer back to the first paragraph: One of each of all of Bing's titles. Even so, this is an interesting device, which may some day be extended to 45s, and LPs.

Wonder what Jim Hayes is working on now? His "skeleton" is the first seen in print.

BING CROSBY RECORDS CHECKLIST 1950-1977
Copyright, Ladd Publications, Inc.

A hastily conceived, not-too-well researched attempts to fill a vacancy here in the States between the cut-off date of the last Mello

book, and the present. It offers, in the index, something everyone has been asking for over the many arid years - an index of 45 RPM singles, but he doesn't use the proper 45RPM label numbers - a small matter, but indicative of the accuracy aimed for. The book also lists 45 RPM albums, and EPs. (Accuracy not checked at time of writing)

It does try to group specialized information - for instance, Section 8 is set aside just for Decca 33 1/3 RPM, 7" records, and then it lists just one record, all by itself. In Section 9, under the heading of "Golden Records", are listed 5 records which should have appeared under the heading "Harmony Records", a heading that was omitted entirely.

The size of the checklist, approximately 4 x 9, makes it handy for a coat pocket, if you have checked it to show which records you don't have, but its use in record search isn't justified.

Perhaps, now that the publisher has had a little experience in putting out this type of book, he will brush up on how to research records, how to edit raw data, and how to validate his material. The book is attractive, the writer had a swell idea, and he could find a ready market for his book, if next time he tries just a little harder. That apparently is his intent, for he solicits additions "or corrections to this checklist. We will also welcome your suggestions as to which future checklists you think we should publish."

Help him out!

There are a number of other valuable books which mention, and sometimes list segments of Bing's records - a case in point, a discography of all recorded Irving Berlin songs. However, these add nothing to the materiak covered by the reviewed publications, nd would extend altogether too far the distance we have already wandered off the beam. To those of you who have read this far, "Thank you!"

For information on getting copies of the LP-OGRAPHY, or the MINI-DISCOGRAPHY, write to

REG BRISTO
7, Greenmeadow Close
Cwmbran, Gwent, NP4 3NR
England

Price for the Mini-Discography, £ 1.50 surface, £ 2.00 airmail. The LP-Ography, £2.50 surface transport, £ 3.00 airmail. Check with your local bank for the present rate of exchange. It is recommended that you provide a fee for air mail delivery - surface mail from England often reaches you long after you have forgotten that you ordered anything!

For copies of the Bing Crosby Records Checklist, 1950-1977, Al Sutton has a few copies available at \$2.25 (publisher's price, \$3.00)

MEMBERSHIP LISTS !

A limited number of copies of our present membership, including all overseas members, are available for \$ 1.75, postpaid. Names, with complete mailing addresses, are listed by country of residence; those US members are grouped alphabetically by state. The supply is limited, but a future re-print may be made if demand is heavy enough. Write to our President, Pat Sullivan.

(Editor's note: The following pages contain coverage of the very special television documentary devoted to Bing on ABC-TV on May 25, 1978. I have included a personal letter from researcher, Gary Flaum, who worked on the program because I think it includes some historical background regarding the content of the program in its final form. My own feeling is that the restrictions probably contributed to the show's success as it enabled them to draw upon rare footage we probably would not have otherwise been privileged to see. Another Crosby special will be upcoming in December--BING CROSBY: THE CHRISTMAS YEARS--and it will feature clips from previous Christmas shows and narration by the family.)

56 San Francisco Chronicle Thurs., May 25, 1978

Terrence O'Flaherty TV Today

The White Christmas Man

TONIGHT ABC will present a program titled "Bing Crosby: His Life and Legend" at 9 o'clock. The network calls it "a fond remembrance." For those who knew him intimately, as well as others, like me, who were privileged to get an occasional peek at him, there couldn't be any other kind of remembrance.



A few months ago I was amused to read that another San Francisco newspaperman considered him to be cold and aloof, and added that in all the years he had known him Crosby had never invited him to his home.

That's the sort of observation that tells a lot more about Crosby's discernment than that observer should admit.

There is a big difference between "cold" and "aloof." Coldness suggests rudeness. I doubt that Crosby had time to be rude. It is another matter to be aloof — to keep a distance — and that he did. It is the civilized celebrity's solution to the problems caused by enormous popularity.

Our paths crossed several times — most memorably on the occasions when I was invited to his home — and I was always impressed by his courtliness. By this I don't mean the false chivalry a performer often assumes for the press, but a natural affability that he obviously enjoyed displaying.

★ ★ ★

HE found as much delight as his writers did in the use of mellifluous and sometimes archaic words such as "tintinnabulation." To use a word he probably did NOT like, Crosby was the first cool singing star of his time.

On a few occasions he dropped me a note when something I wrote pleased him. The most recent was a year ago this month:

"Dear Terrence: That was a lovely column you did on 'Upstairs, Downstairs.' I read it twice and relished it both times. I think it is one of the best shows ever seen on television. And isn't it strange that in this country of ours where we have so many great writers, so many great actors, and all the facilities, we are quite unable to produce anything as good as this?"

"Here was a series that ran four years with never a pornographic line or innuendo — nothing but just very attractive people performing in a natural and appealing way. I must say that we loved it at our house — and Alistair Cooke didn't hurt it any, either! I hope you're in good form. Always — your friend, Bing."

★ ★ ★

THE last time I saw him was in July of last year when he attended a birthday party given for me. He was delighted to know that I had been born on St. Swithin's Day, but he noted that Swithin was an Episcopal saint and not one of *his*!

He asked if I knew who St. Swithin was — and I admitted that I didn't.

"Well," replied Crosby, "he was the bishop of Win-ches-ter Ca-thee-dral," and he hummed a bit of the song as he said it.

Tonight's two-hour program is narrated by William Holden. It traces the singer's remarkable career from his start as one of the Rhythm Boys in Paul Whiteman's band in 1925 to his last rendition of "White Christmas" on his yuletide show last year.

He may be gone for his family and friends, but for the millions who knew him only on the screen, this courtly gentleman will still be up there in person every time a film of his is shown or a record of his is played.

And that's a nice thought, indeed.

May 11, 1978

Ms. Patricia Sullivan
President, Club Crosby
1301 Sheridan Avenue #96
Chico, California 95926

Dear Ms. Sullivan:

I am returning to you herewith the photographs you were kind enough to make available to us.

In the end none of the material found its way into the final editing; however, we greatly appreciate your cooperation.

The film special BING CROSBY: HIS LIFE AND LEGEND will be aired on the ABC-TV network - 9 to 11 - Thursday, May 25, 1978. We feel it's an excellent show; I hope you'll enjoy it.

In doing this show I've learned that Bing felt quite close to his fans; therefore, perhaps I should explain some things about this film that may well puzzle you, as you probably are quite familiar with his career.

The 1930 movie KING OF JAZZ in which Bing appeared as one of the Rhythm Boys is not included, as Universal Pictures would not let us have the rights to it. And as Universal holds the rights to all pre-1948 Paramount Pictures movies (except for ROAD TO RIO) - and would not let us have the use of them either -- the vast bulk of Bing's films have been also excluded.

Nevertheless, we have managed to work around them, as Bing did make some films produced by other studios during the same time period, i.e.: GOING HOLLYWOOD (MGM), PENNIES FROM HEAVEN (COLUMBIA), THE BELLS OF ST. MARY'S (RKO) - all of which are included. And post-1948 Paramount films are also included. However, as for HIGH SOCIETY, MGM would not let us use it, as clips have been used in MGM's THAT'S ENTERTAINMENT.

Despite the exclusions, this film does manage to convey the unique career of Crosby in the areas of movies, records, radio, and TV. His involvement with sports is here too. Also his personal life. It emphasizes the common denominator of his career: his singing and his songs - and the effect he had on America and the world with his music and his warm personality.

We tried to pick Bing's notable songs; if your favorite is not included, I'm sorry. You might wonder why we use YOUNG AT HEART from a radio broadcast -- not the record he did with Lombardo which was not a hit; the best-selling record was Sinatra's of course.

But we used an air check radio broadcast recording of the song as background in depicting Bing's second family because it served so well and fittingly as an accompaniment simply by the sound of it. As a matter of fact, the choice of which songs to include was determined by the way it would fit and ~~and~~ into the entire film, which has been "of a piece," as it were.

made

As for the stars that appear talking about Bing, you may wonder why one of his closest friends, Phil Harris, is not included. He was asked to appear; however, he said his feelings shall remain private; they're too personal for him to convey in a show. Frank Sinatra was asked to appear, but he declined also, saying just about the same thing. Dorothy Lamour was also asked, but she was too grieved by the recent death of her husband to appear.

Now that I've related to you our tales out of school, so to speak, about all the things that are not in the show -- I repeat that it is still an exceptional film because of all the things that are in the show -- which I am not going to tell you about. That would only spoil it for you.

Please see it. I believe we served Bing Crosby very well.

Again, thank you very much for your assistance.

Sincerely,

Gary Flaum

D8—The Sacramento Union, Thursday, May 25, 1978

Mrs. Crosby proud of special

Kathryn Crosby was on a lunch break in Sullivan, Ill.

She had been rehearsing with the company of "Oh, Coward!", a musical based on the life and work of Noel Coward. She picked up a telephone and called Sacramento to talk about a show based on the life and work of Bing Crosby.

The Groaner's widow certainly doesn't have to work. The paper that morning carried a story about the sale of \$3.5 million in securities to help pay inheritance taxes. But she's working. "Work is a marvelous healer," is the way she put it.

She was enthusiastic about the show, "Bing Crosby: His Life and Legend," which will be seen tonight from 9 until 11 on channel 13.

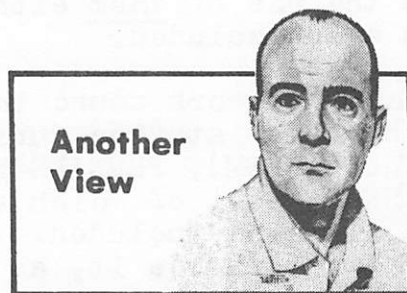
She was also very much involved with the show. "It's nice to have control. We knew that specials about him would be made. We wanted to make one right."

The special features an all-star cast, ranging through the alphabet from Fred Astaire to Jane Wyman. "The interviews were gifts of love," Mrs. Crosby said.

"The only thing that bothered us was the length. Marshall Flaum (the producer) and I were hoping for three hours. He even put together a three-hour show. The poor man was heartbroken when he found out that it would only be two hours."

"He had gone over so much film and edited things just as tight as possible. But he went back and just chopped a few frames from each film clip. He did a great job. Everybody on the show did such a fine job."

"There were few problems. It was quite painful for Bob (Hope). He was near to breaking up a couple of times. He's a



Another View

Chris Wise

wonderful pro but theirs was so close a relationship."

Being the wife of a legend, that must be something. But how does one ask the widow about what it had been like? Try something like, "I imagine the world envies the wonderful life you led."

That did it. "I don't want anybody to envy me for my life. But I am terribly proud of it. I'm writing a book about it, 'A Very Good Round.' He always wanted me to write a book. He admired writers and writing very much. But he wasn't much for writing, not even letters. In fact, he was very close to the chest until we finally married. Then he opened up and wrote letters."

Recalling that Crosby had been a drummer in the early days in Spokane, I asked if he played any instruments at home. "He didn't," she replied, "But I know that sort of secretly he wanted to be able to play the piano. It was kind of fun to watch him when one of the children would be at the piano. He

would be pretending to read the paper but you could tell that he was listening.

"Drums? No drums around the house. But he did play the spoons at the dinner table."

WILLIAM HOLDEN is the narrator of "Bing Crosby: His Life and Legend."

Al Rinker is one of those interviewed. He was Crosby's pal in Spokane and they left together to go to the big time. Rinker's anecdotes include tales about the Rhythm Boys. That group, working for Paul Whiteman, was composed of Rinker, Crosby and Harry Barris. Their big number was "Mississippi Mud."

Gary Crosby has some fine stories to tell about his father.

He recalls how strict he was. Then he tells about he and his wife visiting Bing's second family at the home in Hillsborough.

Gary also handles the part of the Crosby story where Bing's first wife, Gary's mother, died.

Dean Martin speaks for the singers. "We all copied Bing Crosby. Every singer in the business owes him something."

Fred MacMurray talks about the difficulty of getting an invitation to the golf tournament at Pebble Beach.

Astaire describes Crosby as a good dancer. Princess Grace talks about "Country Girl." Rosemary Clooney talks about the final tour. Ken Carpenter tells behind-the-scenes stories about the radio show.

Donald O'Connor talks about Crosby's way of helping those he worked with.

The show is well-put-together, well done, worth watching.

And the star is Bing Crosby.

A splendid tribute



by
John
Voorhees

There's really nothing more, nothing new or original that I could say at this point about the career of the late, great Bing Crosby — so the best thing to say is: Don't miss A.B.C.'s very fine tribute to "Bing Crosby: His Life and Legend," to be telecast at 9 tonight on Channel 4.

It is absolutely first-rate, done with imagination and sensitivity by Marshall Flaum (who wrote, produced and directed) and despite the fact that one regrets all over again the passing of this giant of an entertainer, the final result is curiously uplifting. One comes away buoyed from having been exposed to the man and his music.

One does come away from this show with perhaps a greater appreciation for the man, and his contributions to music and to screen comedy through the persona that he developed over the years, from the time he left Spokane until he became an American institution loved by the world.

He was so much a part of our lives for such a long period that we probably tended to take him for granted. This program puts his contributions in a sharper perspective.

FLAUM HAS gone to a great many sources for his two-hour tribute. There are personal reminiscences by those who knew him and worked with him, every one from Bob Hope to Mary Martin, people who played golf with him and who sang and acted with him, his butler, his children, Dean Martin (who admits he stole his entire act from Crosby), his earlier partner, Al Rinker. He seems to have been universally loved.

There are wonderful sounds on the program — sequences from Crosby's radio shows in which he appeared with all of the great entertainers of that time — Garland, Fred Allen, Groucho Marx, Jack Benny, to mention a few. And Flaum has utilized many of Crosby's 1,500 recordings, often incorporating entire songs, rather than two or three bars.

There are clips from Crosby's "second" career on TV in which, once again, he appeared with top stars, the likes of Ella Fitzgerald, Armstrong, George Burns, — and his sons.



Bing Crosby

AND FOR THE film buffs among us, there are innumerable film clips from the 70 movies he made, everything from his singing "We'll Make Love When the Sun Shines" with Marion Davies in the early 1930s, plus some hitherto unknown Mack Sennett shorts that

Crosby did at the beginning of his career, to a campy number with Danny Kaye from "White Christmas."

If there is a complaint about the show it is that a number of the rarer film clips are not identified — there is one shot, in color, very early in Crosby's career when he was singing at the Cocoanut Grove, that I would have liked to have had identified as to time and source. There is another fascinating film clip that is a screen test when Crosby was being considered to play Will Rogers in a film biography. It is just such film clips as these, however, that set this tribute apart.

But whether enacting a priest in "Going My Way," a drunk in "The Country Girl" or clowning with Hope in the well-loved "Road" pictures, Crosby seems to have been a natural for the camera, radiating a quality that can best be described as "class," admirably summed up in a number about the subject that Crosby did with Sinatra and Martin (both of whom owe him immeasurable debts) in "Robin and the Seven Hoods." It would, in fact, have served as the perfect finale for this TV special.

But with a Crosby tribute it is an unwritten law that it should begin and end with Crosby's best known song, Irving Berlin's "White Christmas," and it is a law that Flaum has obeyed. So this memorable special ends with a film clip from his C.B.S. Christmas special, shot shortly before his death last fall and telecast last December.

And as the notes of the last time Bing sang that song fade away, I'm sure millions of viewers tonight will share my feeling that we were all lucky to have been around when Bing Crosby was singing and clowning and generally brightening up our world.

VARIETY

Wednesday, May 31, 1978

BING CROSBY: HIS LIFE & LEGEND

With William Holden (narrator)

Supplier: The Konigsberg Co.

Exec Producer: Franklin Konigsberg

Producer-Director-Writer: Marshall Flaum

120 Mins., Thurs. (25), 9 p.m.
ABC-TV

Documentarian Marshall Flaum, best known in recent years for his Jacques Cousteau series work, was the guiding hand in the two-hour tribute to Bing Crosby aired Thursday (25) on ABC-TV. Amply outfitted with footage not previously seen in compilations of Crosbyana since the singer's recent death, the effort nevertheless seemed more inclined to focus on a portrait of the private Crosby not known to the public, as revealed by friends and companions over the years.

Strangely, the big names associated with Crosby's career provided little insight other than expected accolades to his personality and professionalism, leaving the best insights to his son, Gary Crosby, Al Rinker (his old partner), songwriter Jimmy Van Heusen and his longtime valet, Alan Fisher. True, Dean Martin, Rosemary Clooney, and Mary Martin provided some interesting observations, but Bob Hope, Fred Astaire, Danny Kaye, Fred MacMurray, Ella Fitzgerald, Ethel Merman and Dinah Shore revealed little that viewers probably didn't already know — or surmise — about the easy-going singer-golfer.

Perhaps this was due to the fact that Crosby's private life was rather uneventful, after the Paul Whiteman era, dealing with athletic interests and his own family. But viewers expecting a shallow review of the professional highlights of his career might well have been surprised — especially younger viewers — at the excellent footage of Crosby in his early days and the many great songs he performed on record and in films. Flaum's choices gave a comprehensive picture of the essence of the man and that career. Especially effective was his handling of the radio phase (although CBS was ignored as the web that brought him to network radio), with *Variety* columnist Carroll Carroll providing an interesting view of how Crosby's radio stints were put together.

With a subject as widely liked as Crosby, the special had no trouble capturing the easy style and class of the man, with help from an unobtrusive narration by William Holden. All in all, it was a good job.

—Bok.

close
up



BING CROSBY: HIS LIFE AND LEGEND
9:00 6 7 7 13

Special: A fond remembrance of Harry Lillis ("Bing") Crosby (1901-1977).

Stills and film clips trace Bing's show-business career—from his 1925 start as one of the singing Rhythm Boys in Paul Whiteman's band to his last rendition of "White Christmas," taped for his 1977 yuletide TV show. In between, the program looks at Crosby's Hollywood years. There are excerpts from his comic spots in Mack Sennett shorts of the '30s, song-and-dance routines with Bob Hope in the "Road" pictures, and his dramatic role in "The Country Girl" (1954); radio performances with Fred Allen and Al Jolson; and television appearances with Louis Armstrong, Maurice Chevalier and Mary Martin.

The program is given a personal touch by home-movie footage of Bing with his children from his two marriages; and by recollections from his family (son Gary, daughter Mary Frances) and costars (including Bob Hope, Fred Astaire, Danny Kaye and Princess Grace of Monaco).

William Holden narrates. (2 hrs.)

BING CROSBY

...HIS LIFE AND LEGEND

His fabulous career... his family life. Through scenes from his great movies and TV shows, the stars who appeared with him pay special tribute to one of America's most-loved entertainers.

Host: WILLIAM HOLDEN



ELLA FITZGERALD



GARY CROSBY



ROSEMARY CLOONEY



FRED ASTAIRE



FRED MacMURRAY



GRACE KELLY



DANNY KAYE



BOB HOPE



MERLE OBERON



ETHEL MERMAN



MARY MARTIN



DEAN MARTIN



JANE WYMAN



TWIGGY



DINAH SHORE



DONALD O'CONNOR

Special thanks to Kathryn Crosby for her assistance and support in making this special possible.

abc BRAND NEW SPECIAL 9PM 6 7 7 13

'Bing' delightful to watch

By JOAN HANAUER

NEW YORK (UPI) — There have been few men in public life as successful, as beloved — and as complex — as Bing Crosby.

Hiding behind the easy-going, non-chalant facade of the pipe-smoking crooner who swung a golf club or tossed an ad lib with facile skill was a man who found affection difficult and physical displays of it impossible.

ABC's "Bing Crosby: His Life and Legend," makes a stab at getting beneath the image that America's most successful singer built up over a lifetime. The show will be broadcast from 9 to 11 tonight, Eastern time.

Bing Crosby died Oct. 14, 1977 after completing 18 holes of golf on a Spanish course, ending a career in which he sang more than 1,500 songs, from "Mississippi Mud" to "I'm an Old Cowhand" to "White Christmas," with which he completed the holiday special that was shown only weeks after his death.

It must be tempting when trying to cover a subject such as Bing Crosby to put together a show that consists almost entirely of, "and in his next picture ..."

There is some of that here, including a few delightful clips from the "Road" pictures with Bob Hope, who this year is celebrating his own 75th birthday. It is delightful to watch and the viewer may go away wishing there had been more old Crosby. Anyone who tunes in a Bing Crosby retrospective is going to delight in endless Crosby crooning.

Marshall Flaum, who wrote,

produced and directed this look at the Crosby life and career, decided to leave out a few songs and introduce people who would talk about Bing's personality instead.

Those who reminisce about Bing include Fred Astaire, Frank Capra, Rosemary Clooney, Gary and Mary Francis Crosby (son by Crosby's first marriage to the late Dixie Lee and daughter by his second marriage to the



Bing Crosby

30 years younger Kathryn Grant), Ella Fitzgerald, the former Grace Kelly, Bob Hope, Danny Kaye, Fred MacMurray, Dean Martin, Mary Martin, Donald O'Connor, Al Rinker and Jimmy Van Heusen, who with Johnny Burke wrote many of the Crosby tunes.

Their remembrances range from Dinah Shore's recollection that Bing was never late, to his butler's comments (he never liked Crosby's acting or singing and Bing almost never entertained).

The most telling remarks came from people like son Gary, who tried to explain his father's difficulty in expressing emotion and different ways he brought up his first family and his second brood.

For Crosby fans — stay tuned for the credits, backdropped by various still shots of Bing, while he sings a final reprise of "When the blue of the night meets the gold of the day ..."

SEASONS: THE CLOSING CHAPTER

A Personal Account of the Recording Sessions by Leslie Gaylor

On the morning of September 12, 1977, I arose at the early hour of 4 A.M. My reason for doing so, that I was heading for London the venue being the C.B.S. Recording Studios on Whitfield Street.

It was obviously going to be a nice clear morning as I surveyed the sky from my bedroom which pleased me very much, since as I live on the Isle of Wight there can be problems if the morning is foggy or that there are gale force winds about making boat travel to the Mainland of Southern England rather difficult at times.

Owing to a "tie up" that I had in 1974 with London record producer Ken Barnes relating to Bing making more recordings than he had done for some time, he had as a "little reward" to me, invited me to all of the three recording sessions Bing was to do for the 'Polydor' "Seasons", on September 12, 13, 14.

What's more he had invited me to stay at his home for the three days and so I left home feeling very excited.

I got over by boat to Portsmouth Harbour Railway Station, caught the fast train and arrived in London dead on 9 A.M.

Rushing to the underground station, I got over to Whitfield Street at 9:30 A.M. and when I arrived almost to the entrance of C.B.S. Studios, who should I see coming out of the studio was none other than Ken Barnes.

We greeted each other from across the road and Ken said, "Jump in the car, Leslie. I'm just going to park it in the studio car park."

Whilst in the car Ken proceeded to tell me that he was a little concerned for several days during the period when Bing was recording his last Christmas T.V. Show at Elstree Studios just outside London.

Ken couldn't contact Bing on several occasions to remind Bing of the sessions, so on Saturday September 10 he went over to Bing's place and met young Harry who was to tell Ken that the Southampton Concert Bing had planned to do was to be cancelled he thought.

On the evening of Sunday, September 11th, the telephone rang at Ken's home and it was none other than Bing at the other end. "Are we recording tomorrow, Ken?" Bing asked and he was assured everything was all laid on for recording to start at 10 A.M.

When I did eventually get inside the studio I headed for the control and recording room where I met the then 23 year old recording engineer Steve Taylor who was already seated at the recording panel, a 24 track unit. With him was his assistant, an even younger fellow named Andrew Clark. I had previously met these two fellas in December, 1976 when the tapes had arrived from America that Bing had recorded in October and November that year in Los Angeles, most of which were used on the "Beautiful Memories" album. There were a total of 11 songs recorded on these tapes with a total of 22 takes, each song being recorded twice.

Ken Barnes had invited me to the mixing and editing of these tapes so that was how I had previously met Steve Taylor and Andrew Clark.

As we were in the main studio for the "Seasons" album sessions I wandered off to the studio which was empty except for the orchestral contractor, a fellow by the name of Sid Margo.

He was laying out the sheet music on each of the music stands and I said to him, we've got the top man recording here this morning. He asked who was recording. Why, Bing Crosby, I said. He replied that he didn't know. And I was simply amazed that the man who was supplying the musicians hadn't a clue who they would be working with. He did, however, seem very pleased at my information.

This was about quarter to ten then and the first musicians started to arrive with their leather covered cases holding their instruments. One fellow struggled in with a large base encased in canvas. Things now began to warm up and people moving about were being very careful not to knock over the 40 odd microphones, music stands and chairs.

I walked over to where a single microphone was placed alongside a music stand and sat in the chair provided for Bing to sit on. I couldn't resist checking on the high chair for comfort nor could I resist touching the microphone. There was a three sided screen about 8 feet high surrounding the microphone and Bing was situated in the middle but directly in front of the 44 musicians present. On his left as he faced the orchestra were all the stringed instruments. On his right were all the other instruments and inbetween was a large screen separating the two halves of the orchestra which reached up to the top of the studio. Bing's position was about 8 feet away from the front line musicians and just outside his little screened area was conductor Pete Moore's podium.

At about five minutes to 10:00 A.M. the Great Man suddenly appeared, looking in a good mood; and I felt the tremendous pleasure running right through me. He had his song sheets in his hand of the 4 ballads to be recorded that morning and he instinctively headed for what was to be his place. He suddenly spotted me as I went forward to wish him good morning and he said, Leslie Gaylor from the Isle of Man, no The Isle of Wight, the place where they build the helicopters, no what is it, Leslie, he said. And I replied Hovercraft, Bing. That's it, Leslie, he said as we shook hands.

Bing then sat inside his little screened area studying the song sheets and was soon in discussion with arranger Pete Moore and producer Ken Barnes.

I was still in the actual recording studio and Ken Barnes said you had better come into the control booth with us because if you as much as sneeze you'll mess things up. So, into the control booth we went, making just five of us there amid all the very impressive equipment. There was Steve Taylor, Andrew Clark, Ken Barnes, Sid Margo the orchestral contractor and myself.

Steve Taylor hurriedly got a couple of cassette tapes and said to me I'll use these in case something unexpected turns up. Steve then spoke over his communication "mike" and spoke individually to musicians and sections of musicians to play a few notes so as to check the recording balances. When he was finally satisfied that he was ready he conveyed to Pete Moore that when he was happy with the orchestral 'run throughs' of the arrangements, which Bing incidently was listening to very intently, all was ready to go.

The studio was booked for recording to take place between 10:00 A.M. to 1:00 P.M., as Bing said he thought this time of day was when his voice was likely to be at its best.

So we were all ready to go and the orchestra struck up for the first song to be recorded. The opening bars of "September Song" was just sheer delight to our ears and coming through a 12 speaker system housed in 2 large cabinets and with quite some volume, I might add, just how I personally like it to be. From where I was seated I looked through the screen window that separates the control recording room from the studio proper and I could see Bing standing there waiting for a hand signal from conductor Pete Moore. This was a prior arrangement between Bing and Pete that the latter would give Bing a quick wave of the hand when he had to start to sing. Bing got his signal and then we were spellbound as those wonderful deep notes came over as Bing started singing the verse of "September Song". This obviously had some effect on the orchestral contractor Sid Margo who turned around to us and said "There's only one", meaning there was only one Bing. Well, within the space of about 3 minutes the song was recorded. Bing and Ken Barnes agreed on a second take and this was just as easy despite Bing previously saying "Gee, it's a tough arrangement." Ken then spoke over the intercom system and asked Bing if he'd like to hear a playback. My gaze followed that slow ambled walk of Bing's as he came to the control room and I really cannot put it down in words how thrilled I was as Bing sat along side me and numerous musicians came to hear the playback. It is a wonderful memory that I shall always cherish as that tremendous voice was played back and there I was watching Bing listening to his very own recording of just a few minutes earlier.

The sound quality in the C.B.S. Studio was truly magnificent and Bing was pleased. It was evident on his face. Are you happy with the result, Bing, Ken said. I'm happy if you are, Bing replied. Ken conveyed he was, so Bing got up and said right, next one. Those musicians who came in to hear the playback were also very pleased and let it be known that the 'Old Master' was still "The Greatest".

Now back on his stool, Bing sat listening to the orchestra running through the next song to be recorded, namely "June in January". Pete Moore asked for a couple of "run throughs" of his arrangement and all seemed well. He nipped in to have a brief word with Bing and soon we had the order to Stand By. The tape machine was again switched on by young Andrew Clark, the orchestra played the melodious opening bars and for a second time we were treated to Bing's lovely tones. As this song was so well known to Bing, well it was easily completed and again two takes were made. Come in and hear the playback, Bing, Ken said. Once again the Great Man strolled in and sat down. Mutual agreement was soon reached between Bing and Ken Barnes and it was agreed it was coffee time since the two takes were perfect. There we were just half a dozen or so of us clustered around Bing and we were all in Utopia.

Bing was very pleased at the reception he had received in Oslo when he and Joe Buskin's little group had appeared on a television show, and he was highly delighted to tell us that an estimated 25,000 people had turned up in the pouring rain to see him perform on this outdoor show. Bing used his own reference to emphasize how heavy it rained and it brought a laugh to us. It showed the other side of Bing and we knew he was human.

I told Bing that I liked the HRB and Murray Hill label set of "Bing Crosby and His Friends", mostly radio material, I said. With a surprised look, Bing said I hope I've been paid for it. I also mentioned to Bing that a couple of years previously I had made a request to Chris Ellis of MCA Records in

London to release "Let's All Meet At My House" which although made in 1941 had never been released in Britain. It's with Woody Herman's Orchestra and Muriel Lane accompanying you, I said to Bing. Muriel Lane? Never heard of her, said Bing. Are you sure I made that recording. Ken Barnes quipped in with, look Bing, if Leslie says you made that record, you made it. He'll tell you what shirt you were wearing 25 years ago. After our delightful chat Bing said, well we had better do the next one now. What song is it? "Autumn in New York" Ken said.

Pete Moore had a couple of run throughs with the Orchestra, then some discussion with Bing and all was ready to go again. The fantastic string sound from the 16 violins had me spellbound. It brought some kind of emotion over me and nearly in tears was I. What a fabulous Pete Moore arrangement and such brilliant musicians. There were two takes of this song and yet again young Steve Taylor had captured magnificently Bing's voice once again as is evident on your "Seasons" record. Back to the control booth again came the Great Man to hear the playback. He sat alongside me and I had just started to speak to him when the playback came on. Bing put his finger up and said, Sshh, Sshh, Sshh. When the recording had finished I said that's a fine performance, Bing. Thankyou very much, he said.

Well, we had better do the last one now Bing said and I might add that earlier in the session he had told Ken Barnes and Pete Moore that he never had time to play over a cassette tape that would have given him some idea of the tune of "Yesterday When I Was Young". It's unheard of for a singer to turn up at a studio not knowing the song, Ken said. Musicians on high rates of pay are not kept on longer than is necessary. But Ken was not perturbed knowing full well that the "Old Master" had great capabilities of getting out of tight corners. After the orchestra had played the song twice for Bing to get the tune and for a run through of the arrangement all was ready for recording. The lovely deep Bing voice was once again coming from the speakers and everything was perfect. Bing went through the song faultlessly with the exception of the last 8 bars. A second take was made, again a faultless performance but the last 8 bars wasn't sung as required. Pete Moore explained what was required and Bing did 3 takes more of the final 8 bars only, but things weren't right. It was 2 minutes to 1 P.M. and Bing said I'll finish it off on Wednesday (The Last Session). If I can't do it then, we'll fly in Johnny Mathis (meaning to finish off the last 8 bars.) We were amused by this and Ken Barnes spoke over the intercom to the musicians and said thankyou, Gentlemen, that's it. I was amazed at the rapidity at which they packed their instruments up and departed from the studio.

Bing came into the control room and sat with us for half an hour. He poured himself a cup of coffee, poured the milk from the bottle (no jug provided) and didn't take any sugar, I noticed. He got out his flask also and ate some biscuits just to tide him over whilst he went to a press conference at the Palladium in the afternoon. Bing and Ken spoke of a proposed television show to be recorded in London that Ken Barnes and Pete Moore had collaborated on. Fred Astaire and Twiggy had already shown great interest and Frankie Laine had agreed to participate. Bing put a copy of the script in his bag and agreed to study it. There was an acting part for Bing, plus 3 lovely songs that Ken and Pete had written for him. But the TV people desperately wanted Bing for the narration role. There's no one to do it better, they said. I would like to give my personal view here that Bing definitely would have agreed as it was the best thing for

him for many years.

Just after 1:30 P.M. Bing suddenly got up and said, well I've got to go to the Palladium now. He wanted to look into a mirror to put his bow tie on, so Ken said that there was one in the gents. He shook hands with Bing and said "See you tomorrow".

Ken Barnes, Pete Moore, Steve Taylor, Andrew Clark and a most delightful man named Ray Barr, who played piano with Paul Whiteman's Orchestra, and myself went to an Italian restaurant and discussed the morning's session. Ray Barr is Frankie Laine's pianist, arranger, adviser, etc.

In the afternoon we returned to the same studio where we all met the famous singer Frankie Laine as Ken Barnes wanted to complete Frankie's album.

Later in the evening Ken and I got into his Datsun to drive to his home in Essex and we were feeling fine. Ken put in a cassette and we listened to the recordings we had seen made in the morning. When we got to Ken's place he greeted his wife Anne very excitedly, more than usual I should imagine. Bing was in great form this morning, Anne, he said and we've got 4 beautiful recordings on hand. And I backed Ken's statement up to the hilt.

On Tuesday Ken and I were up early and left his home just after 7 A.M. to head for London. Ken said that he hoped Bing is as good today as he was yesterday. When we got to the studio, things were the same as the previous day. Bing turned up in good spirits and we were even rather thrilled to say "Good Morning Bing".

The first song to be recorded on this second session was "On the Very First Day of the Year". A couple of takes were done and Ken Barnes was amused at Bing saying "What a Year" at the end. This is a nice little song, Bing said, who wrote it? Pete Moore and I did, replied Ken. There were 21 musicians on this session and it was easy to tell that things were going to go well again. Next Bing sang "Sleigh Ride", "In the Good Old Summertime" and "June Is Bustin' Out All Over" in that order, again a couple of takes of each plus short excerpts of song. After the first two songs were recorded and Bing had heard the play backs, we had a coffee break for 10 minutes again. Bing was rather keen to get the last two songs recorded satisfactorily as he had said he had some German TV people to meet at 1 P.M. The studio manager Dave Carey had the orchestra playing over several times parts of the arrangement of "In the Good Old Summertime". Come on Peter, Come on Peter, let's get going Bing said in a little hurried kind of voice. It was obvious he wanted to finish on time in order to meet the German Television people. Well, the session ended fine again and I said to Ken I don't think he's in quite as good form as yesterday (Monday) to which Ken seemed to agree or else it may have been the song content. Any how he was still in good form and we were very pleased about it all.

For a second time we got into Ken's car, put the cassette in position and again enjoyed the recordings as we drove alone to go to Ken's home. On the original 'rough mixes' as they are termed from this second session, meaning what the engineer actually balances up at the actual time of recording and playback, we had more voice than what is actually on the edited tapes as is on the album and I liked those best.

I like the accompaniment to always enhance Bing's voice rather than a tendency to cover it and on these rough mixes, the voice was a little more forward than is on the album. They sounded better.

On Wednesday September 14, Ken and I were up with the morning sun and headed for London. On the way Ken said "I think I'll ask Bing if he'll do Seasons for me again". We already had a good recording on hand from a U.S.A. session in October, 1976, of the album title song "Seasons". But we had a better sound around the voice than that recorded in the U.S.A. studio, and Bing wasn't scheduled to record it.

Once again and just before 10:00 A.M. Bing was in our presence and told us that he thought his tonsils weren't in very good shape this morning. He told us that he had gone to a late night party last night. So, he picked up a plastic coffee cup, went to the urn and poured himself a cup of coffee, then took sips of it to gargle with. He then started singing up and down the scale and Ken Barnes said the base notes were alright, but the upper register was a bit shaky. This was all in good fun of course. Ken asked if Bing was in a charitable mood this morning and The Ol' Maestro inquired why and what's up? Ken asked if Bing would do "Seasons" again. Ken told him that he knew it wasn't scheduled but although they have a very good recording on hand, they have a better studio sound around the voice. And with backing support from Steve Taylor it was conveyed to Bing that they would like to keep the same sound throughout the record. Bing agreed to record the song again and I could see the pleasure on the face of Ken Barnes. Ken had earlier told me that when Bing recorded "Seasons" at Devonshire Studios in Hollywood, they had two speakers playing the pre-recorded orchestral tapes at quite some volume, the sound of which got into Bing's microphone.

As per the two previous sessions Bing was soon studying the first song to be recorded. This was "April Showers". There was quite some activity by Bing by trying out several ways to tackle the song. He finally informed us that he would do two takes and that on the first take he would whistle at the end, but would sing the whole ending on the second take. Pete Moore had the 18 musicians lined up and soon he heard the musical introduction. A quick wave of the hand had Bing singing the start of the verse and soon that recording was in the can, whistle and all. Right, Bing said, we'll do another take with no whistle. This turned out to be a lovely take and Bing was about to come to hear the playback when Steve Taylor hurriedly left his recording control panel and went to tell Bing that he would have to do another take. We had a minute or so previously let Bing know it was a good take. But Steve Taylor's ears were a little sharper than the rest of us. I thought you liked it, Bing said. We do, Steve told him, but at the end, we can hear you rattling your change in your pocket. Bing accepted the request good naturedly to do a "third take" saying I'm always doing that and proceeded to empty his pockets. During recording Bing didn't always stand motionless on every song but kept up little movements of the hands and body on some songs. Bing did a third take and it sounded just fine. On the playback Bing and Ken Barnes soon reached mutual agreement and it was decided to record "Summer Wind".

Bing listened to the orchestra playing the arrangement and there was some talk of the late Johnny Mercer having written and recorded it, etc. This song was recorded a couple of times with Bing singing in a softer sort of tone, both lovely performances. Bing, Ken Barnes and Pete Moore liked the

playback. On these playbacks only ever one recording was played. Bing and Ken somehow knew instinctively which take to play back. But they sounded as good as each other to my ears. In any case we knew the best of either take would be used to make the master tape.

The next thing to tackle was the last 8 bars of "Yesterday When I Was Young" which hadn't been completed satisfactorily on the Monday session. This time Bing went into a small studio situated at the end of the control room. He sat down with his song sheet and requested that the existing orchestral tape made on the Monday session should be played and started just ahead of where he would start to sing. This was played to him twice. Right, he said, let's go. Well, we were looking at him through the glass panel and that superb deep voice came over so beautifully singing the last 8 bars only. Ken Barnes gave Bing a "thumbs up" sign for a perfect take, but Bing said, we'll do it again for luck, and that was just as perfect. Bing came out to hear a playback and was very pleased.

Ken then said, you promised to do "Seasons" again, Bing, and I was amused at Bing's reaction as he ambled towards the small recording studio again. Shaking his head a little he said, I'll do it, but they all sound the same to me. As he was seated in front of the microphone again he said "Right You've got one take" And that was all that was needed.

Half way through this session one of Bing's keenest supporters was allowed into the studio---none other than Noel Mould from Northern Ireland. He had previously arranged with Bing and Ken Barnes that in the available studio time that was spare, Bing would record some poems to be put on disc for a charity cause. Bing and Noel sat together and Bing conveyed what of the poems submitted he would like to record. Bing and Noel went into the little studio and soon recording began. Noel stood alongside Bing and explained certain things. As Bing had such a marvellous speaking voice, well, it was a sheer delight to hear him reading the poems. Several were recorded.

Some musicians still around came to Bing for autographs.

I would like to add that mid way through this last session during coffee time, Bing had asked Ken Barnes if there was a spare copy of the "Beautiful Memories" album around. He said a meeting was to take place the following week to decide on the format of the London Palladium Concerts and that he might well consider using songs from the album. Ken Barnes gave me a telephone number and said to ring Tim Read at United Artists to see if he can let Bing have an album and explain why. There are no records left, Tim Read told me. Just a few pressings or acetates were made some days before, but I'll see what I can do, Tim said. The production of the proper records hadn't been started because the labels hadn't arrived from the printers. This was at 11:00 A.M. that I had phoned Tim Read and we were all surprised when a motor cycle dispatch rider came into the studio at about 20 minutes to one o'clock with 6 "Beautiful Memories" albums under his arm. It appears they pressed up 6 copies only with plain white labels. One was handed to Bing, one to Steve Taylor, one each to Ken Barnes and Pete Moore and two to myself. One of the two copies I had I took to Bing and said, can you autograph this please to my local radio station. Do you want me to put a little message on it, asked Bing, and I said yes. So, he wrote on the white label "To BBC Radio Solent, hope you like it and play it, Bing Crosby". He then said, look Leslie, if you've gone to any expense on my behalf, let 'em know over in the office (meaning

The Crosby Office), I answered, that's alright Bing, The things I've been involved in on your behalf, I've done because I'm a great fan. He shook his head and said, No, No, No, you let 'em know in the office. But I let the matter drop. I have been involved in numerous matters concerning Bing's career which were very fruitful for him and I'm not connected with show business in any way and I'm rather proud of it all, really, since I am just employed in a local hovercraft factory.

Bing did ask to hear a playback again of "September Song" from Monday's session with a view of using it at the London Palladium. Sit down there, Ken said, and indicated a chair situated in the middle of the speakers. This was in the control booth where as I have stated earlier the volume was quite loud but just marvellous. But Bing walked to the little studio where he had recorded the song "Seasons" and the last 8 bars of "Yesterday When I Was Young". In this studio was a small cabinet with a small speaker which is used to play back pre-recorded tapes for singers to listen to whilst recording. I'm going in here, Bing, said, too many dynamics out here. I'll listen as though I'm listening to a 78.

Bing then signed an unfolded sleeve of the "Beautiful Memories" album for Steve Taylor, plus a message of appreciation for his work on the "Seasons" album. Steve a little later hurried out and bought a lovely frame to put it in, one which cost L13.00.

The membership may well like to note that it was known beforehand that Bing would like to record in the presence of the orchestra. So in order that the accompaniment should not drown him out, Steve Taylor brought one of his own microphones from his home to the studio to record Bing with. It was a directional mike costing at the time L80.00, Steve told me. The studio mike, had Bing used one, cost L360.00, Steve said.

Technically, the ballads on the "Seasons" album have been balanced up the best in order to present the voice and I'm sure all members will agree that Steve's private Mike served Bing well. It was a studio mike that recorded Bing on "Seasons" and last 8 bars of "Yesterday When I Was Young".

"Spring Will Be a Little Late This Year" was done in the U.S.A. during January, 1976.

I think it is worth saying here that prior to coming to the studio for the Monday September 12th session, Bing had received an album sleeve of "Beautiful Memories" and had obviously read it. Referring to it, Bing said to me, I see they have the clubs mentioned on the sleeve for the International Crosby Circle and Priscilla Koernig's name for the American Club Crosby, and I could see he was pleased about this.

Just before Bing left the last session I got him to autograph a photo for U.S.A. Member Leslie Wilson who is so proud of it. Bing said that as it was a glossy photo the pen wouldn't write on it. But he tried the pen out and said, yes it will. So Leslie Wilson's photo bears Bing's scribble to try the pen out besides his signature.

I got Bing to sign Charles Thompson's book "Bing" for me and on a "Beautiful Memories" album sleeve, he wrote for me, To Leslie, Thankyou for so many things, Bing Crosby. A final acknowledgement to my private efforts on his behalf. Needless to say, it is one of my greatest souvenirs although I do get moments of sadness and much regret every time I look at it.

At around 1 P.M. on the Wednesday session, Bing said, well I gotta go now. So we all shook hands with him and bid him good bye. So ended as far as Bing was concerned moments that I shall always cherish. I was just a lucky guy.

In the afternoon of that final session we were back in the control room playing through the tapes that incidently are 2 inches wide, and a start was made on balancing and editing them. Everything is then transferred to a quarter inch wide reel tape which then becomes the master tape from which the records are eventually made. This is then played through a speaker, a very small one representative of speakers in millions of transistor radios to see how it sounds---before final acceptance.

At around 8:30 in the evening I bid goodbye to Ken Barnes, Pete Moore, Steve Taylor and Andrew Clark. And I headed for home feeling very happy indeed that I had watched the 'mighty Bing' in action and once again had enjoyed his wonderful company.

I also had first hand knowledge that Bing had enjoyed it all as I can see him now leaning on the recording panel and saying "fine arrangements".

On the last session the studio telephone rang for Bing. It was Sean Connery speaking. Standing with his right hand between his trouser waist band supporting his back, Bing said to Sean Connery when we've finished here I'm going over to Spain to play some golf. Little did I realize then that Bing would pass away.

I was hoping to enjoy Bing's presence a few weeks later and in the same recording studio when over 3 sessions he was due to record an album of duets with Bob Hope at the end of November. Directly after, Bing and Bob were then scheduled to record a television program with BBC TV personality Michael Parkinson. This was due for transmission in Britain on February 18 last and as the producer John Fisher told me over the telephone, it would have been the summit of all our 'Parkinson' T.V. Shows.

Sadly we all have lost the talents of The One and Only Bing, but we can all continue to enjoy all he had to offer, for me especially the "Seasons" album.

BACK ISSUES OF BINGANG - Unfortunately, the only back copy currently in good supply is the Dec. 1973 issue. It is an historic issue for our club because it marked the turnover from mimeograph to xerox. It is 46 pages long and features an interview by Bill Osborn with Joe Venuti and 6 pages of interesting discographical notes by Ken Gray. Because we were printing on only one side of the page at that time, it is quite thick and, therefore, the postage is expensive. I will send copies for \$3.25 to anyone submitting that amount to me - Pat Sullivan, 1301 Sheridan #96, Chico, Ca. 95926. I also have a few other extra issues so send a self-addressed, stamped envelope listing your other wants, and I will send on a first-come, first-served basis. Please don't send money for any issue but the Dec. 1973 issue in advance, however, as I can't guarantee shipment on any others and don't want to be responsible for checks which have to be returned. The Dec. 1973 issue also contains three exclusive snapshots.



—UPI Photo

BING CROSBY TRIBUTE — Kathryn Crosby, widow of crooner Bing Crosby, posed with a Christmas tree ornament bearing a picture of her late husband. The limited edition ornament pays tribute to Bing and the song he made famous, "White Christmas." Mrs. Crosby was presented with the first 100 numbered copies in New York City Tuesday.

BING
CROSBY
ORNAMENT

See Page
72 for
informa-
tion on
how to
purchase
the
ornament.

—San Mateo **THE TIMES** Wednesday, April 12, 1978

Today's Sports Briefs

Golf Honors Crosby

Golf

PINEHURST, N.C. — The late entertainer Bing Crosby and Clifford Roberts, co-founder of the Masters tournament, have been elected to the World Golf Hall of Fame. Crosby, of Hillsborough, initiated the Crosby tournament in 1937, and the event contributed more than \$3 million to charity and inaugurated youth programs in 26 states. Roberts and Crosby both died in 1977.

Hope honors Gonzaga with laughs

SPOKANE — (AP) — Saying he was the only one who didn't have to study hard to get there, Bob Hope received an honorary degree at Gonzaga University yesterday and gave the 91st commencement address in memory of Bing Crosby, his longtime friend, who was a Gonzaga student.

Hope, 74, said he "never went to college because of one little technicality — high school."

"I can't believe I'm a doctor," he quipped after the doctor-of-letters degree was conferred. "Does that mean I can only play golf on Wednesdays?"

"I've never been a doctor of letters — I have doctored a few checks," he joked.

Hope received a standing ovation from 5,000 persons. He urged Gonzaga's 740 graduates to help keep the United States in the lead in freedom, equality and brotherhood.

"As great as this nation is, it can be improved — it has to be improved," he said. "There is no finish line. You just pass the baton to the next runner."

"I envy you in a way because you have so much to give," he told the graduates.

Hope said that when graduates look back, their deepest friendships will stand out.

He said his friendship with Crosby was based on mutual respect and confidence that one would always help the other "quickly, with no questions asked."

He Acted Like A Devil, Played Like An Angel

By LEONARD FEATHER
Los Angeles Times

"How could anyone act like the devil and play like an angel?"

Joe Venuti's mother is said to have made that remark about the youth who would grow up to become the world's first great jazz violinist. She was not far off the mark, for the whole of his career, which spanned more than 60 years, was a mass of contradictions.

He was a serious musician with all the classical credentials who turned to jazz, adapting the idiom to an instrument so difficult that very few others in jazz ever mastered it. The sound of his violin was smooth and even, but the guttural tones of his speaking voice were such that Marlon Brando, in another "Godfather" role, could play the lead in a movie based on Venuti's life.

What a movie that would be. Venuti's achievements in the area of recordings alone were monumental. It is difficult to decide which is more amazing: the exquisite swinging musicianship of "Stringing the Blues," a duo performance he made in 1926 with the guitarist Eddie Lang, or the fact that he was in prime form on records made almost 52 years later. Nobody else in the history of recorded music could match that



Bee File Photos

Jazz violinist Joe Venuti died last week in Seattle. He was 74.

in going along with the legend that he was born on a ship that was bringing his parents to the United States from Italy, and gave various ages for himself according to the mood of the moment, until someone allegedly unearthed a 1903 birth certificate from Lecco, Italy. His first wife, however, assured me that he was born in Philadelphia.

To many who followed his career, Venuti's life could be subdivided into four main segments: the Eddie Lang period, the big band era, the slow lapse into obscurity and small combo work, and finally, the triumphant return to center stage that began during the last decade of his life.

Lang and Venuti met in grade school when Eddie was 13, Joe 12. Their professional partnership began three years later when a drummer named Chick Granese, with whom Joe had gone to work after school hours, persuaded Lang to join his band. Before long, the Venuti-Lang coupling had achieved an unprecedented degree of musicianship: The two men could anticipate one another's every rhythmic and melodic nuance.

They worked together in several bands through the 1920s — with the Dorsey Brothers, Roger Wolfe Kahn, Paul Whiteman — and played on so many records that Venuti-and-Lang began to sound like a single word. At a time when jazz was in short pants, struggling to achieve a degree of technical maturity, Venuti and Lang dressed their music impeccably: They were as far ahead of their time as Louis Armstrong. Lang's death in 1933 (he had spent much of the last year of his life accompanying Bing Crosby) was a crushing blow to Venuti.

He had a replacement on guitar when his quartet came to England in 1934. As a teen-aged jazz fan I found his sophistication unique, his personality comic and gregarious. At this point in his career he was far better known overseas than at home.

Because of America's primitive attitude toward jazz, Venuti had no

access to the concert hall. He gave up his combo and, conceding to the fashion of the swing era, organized a big band that provided a cumbersome setting for his delicate style.

Nothing seemed to faze Venuti as long as he could play, maintain his sense of humor and pull the practical jokes for which he soon became legendary.

The best known story concerns Wingy Manone, the one-armed trumpet player. For a Christmas present, Venuti sent him one cuff link. Another tale, which Venuti told with wild variations, dealt with the occasion when he found the names of 37 bass fiddle players in the Musicians' Union directory, called them

all up and told them to meet him Saturday at 8 p.m. at the corner of 52nd Street and Broadway. The men showed up, lugging their basses, making the sidewalk

impassable, while Venuti drove around the block several times, roaring with laughter at the scene he had created. ("But the union called me in, and made me pay everybody scale," he said.)

In 1936 Venuti's band and the Paul Whiteman orchestra played at the Texas Centennial in Dallas. Every night Whiteman would start the program with the entire stadium darkened except for a small spotlight on him while he conducted the "Star Spangled Banner" with a lighted baton.

*Thousands of hours of music
and an equal measure
of wild, uninhibited humor . . .*

track record.

Everything about Venuti was either admirable or astonishing. When he wasn't playing the violin for applause he was playing life for laughs. He took delight

One evening, Venuti bribed an electrician to throw the spot on him, instead. What the audience saw was Venuti, dressed only in long underwear, conducting the orchestra with a fishing pole, at the end of which was an electric light bulb.

With or without such mishaps, Joe Venuti was the greatest act many of us had ever seen. Many of us who were lucky enough to be there, recall seeing him every Labor Day weekend, when he played at Dick Gibson's Colorado Springs Jazz Party. After each magnificent set, playing with the

(Editor's note: Joe was a giant of the jazz world. His name was associated with Bing from the start of his career, and I'm sure none of us can forget the great radio songs of Crosby-Venuti from the 40's & 50's--"Lady Be Good" was always my favorite. After Bing's accident, Priscilla and I were asked by Ken Barnes to suggest artists whom his fans would like to see paired with Bing "to get his juices flowing again." I wrote back to say that Joe Venuti was my #1 choice. Joe himself seemed delighted at such a prospect, and it is our misfortune that the recording reunion never took place. Member Bill Osborn was a personal friend of Joe and wrote a feature article based on an interview with him in our Dec. 1973 journal. It is with a great deal of sorrow that we note his passing.)

same zest he showed on those 1920s and 30s records, he would surround himself with a knot of younger musicians (some only in their 50s) and regale them with tales, real and apocryphal, about a

life that spanned thousands of hours of nonpareil music and an equal measure of wild, uninhibited humor.

There will be an empty chair Labor Day when Dick Gibson's musicians assemble for

their annual jam session. Joe Venuti's violin will be resting on it, perhaps as a reminder that the man who acted like the devil, and played so much like an angel, can never be replaced.

SOCIAL SCENE

By Pat Steger

San Francisco Chronicle Mon., Aug. 7, 1978

A SENTIMENTAL EVENING: The Alan Rosenbergs, the Bill Quayles, the Fred Supples and the Jim Ludwigs (with the Richard Swigs) were at the opening Thursday of 4 Girls 4 (Rosemary Clooney, Rose Marie, Helen O'Connell and Margaret Whiting) at the Fairmont.

Harry Crosby and his brother, Nathaniel, were also in the audience. Back from school in England, Harry was with Rosemary Clooney's daughter, Maria, whom he has been dating for a couple of years. Maria will be staying with her mother during the run of the show and Harry will be at the Crosby home in Hillsborough — and close by Maria.

Rosemary is a long-time friend of the Crosby family. She appeared on stage with Bing at his last performance in Brighton, England. "From there I flew back to California, he went on to Spain," said Rosemary. One of her most precious mementos is Bing's pocket watch with his signature engraved on it; Kathryn gave it to her after the funeral.

"It's been said that if Bing had died at 93 it wouldn't have been fair," Clooney said. "That's the way I feel. He was the kindest man in the world. We got along so well even though we had opposing political views. He avoided unpleasant topics with me, as he avoided unpleasant people."

Rosemary Clooney, quoted from an article by John Stark - S.F. Examiner - Aug. 9, 1978

"In those days," he says, "if you didn't sound like Bing or Russ (Columbo) or whoever suited your voice and lifestyle, you couldn't get a job. Frank did it. Dean still does it." Crosby, with whom Como later became a friend and golfing buddy, "said he wished I'd stop saying that. But I really believe that when you speak of singers, you put him on top and the rest of us pile up together in the heap."

Perry Como quoted in an article by Blake Green - S.F. Chronicle - 7-27-78

WHERE THE BLUE OF THE NIGHT MEETS THE GOLD.....

(Bing's Single Million Sellers)

1937	Sweet Leilani
1940	New San Antonio Rose
1942	Silent Night--Adeste Fideles
1942	White Christmas
1943	I'll Be Home for Christmas
1943	Sunday, Monday or Always
1943	Pistol Packin' Mama
1943	Jingle Bells--Santa Claus Is Coming to Town
1944	Don't Fence Me In
1944	Swinging on a Star
1944	Too-Ra-Loo-Ra-Loo-Ral
1945	I Can't Begin to Tell You
1945	MacNamara's Band
1946	South America, Take It Away
1947	Alexander's Ragtime Band--The Spaniard That Blighted My Life
1947	Whiffenpoof Song
1947	Now Is The Hour
1947	Galway Bay
1949	Dear Hearts and Gentle People
1950	Sam's Song--Play A Simple Melody
*1955	In a Little Spanish Town
1956	True Love
*1956	Around the World

(Bing's LP Million Sellers)

1948	Merry Christmas
**1963	All-Star Festival
1978	Seasons

This listing has been compiled by DAVID RAPP. Dave also inquires if anyone knows if the following have also acquired million seller status:

Silver Bells - single
High Society - LP
When Irish Eyes Are Smiling - LP
Shillelaghs & Shamrocks - LP
etc.

**This was an album produced for charity. Bing's contribution was only one song -- Lazy River.

*These can be found in And The Hits Just Keep On Comin' by Peter E. Berry, published in 1977 by the Syracuse University Press.

* * * * *

UPDATE ON THE BING CROSBY HISTORICAL SOCIETY

Ken Twiss writes that he received a phone call from Washington, D.C. that the Internal Revenue Service requires more information. They assured Ken that a final decision on the non-profit status of the society would be made by October 20. Ken has worked very hard this past year to try to bring this dream to fruition. A complete story on the saga with, hopefully, a happy ending (or should I say a happy beginning for a new society) will appear in the March issue of "Bingang."

LIKE WHITE CHRISTMAS, BING'S VOICE & BING'S WAY WILL EVER LIVE!

By Carmel Gene Gallegos

In this first period of our loss of Bing we members of Bing's own "Bingang" share an extra profound sorrow and bereavement, my own feeling of course being to a very great degree. As you all may have read in my story in the August 1977 BINGANG, I have almost literally gone "Bing's Way" for over 35 years, perrenially and almost daily listening to Bing's voice and in recent years translating his vast recordings to a more permanent tape library for his Gonzaga alma-mater. Even last October I inadvertently journeyed on his way by my going to London and Madrid while Bing was alive, just before I went on to Fatima, Portugal, on October 11th, and presently to the Canary Islands, Malaga, Mallorca, Rome and Eastern Europe.

It was at the Malaga, Spain, airport on October 17th that an American tourist at TWA shocked me with the news of Bing's sudden death three days earlier up at Madrid. Slowly and pensively I walked away from the TWA desk, and in a few minutes I let my tears unashamedly roll out for perhaps an hour, as I recalled the four decades that Bing's heart-warming voice, songs, and life had brought untold happiness to me personally and to millions of his fellow men the world over. Only the death of my own good mother the same year that Bing lost his, 1964, had ever brought me such sorrow.

The shock tempered the rest of my European pilgrimage-trip, but just before I boarded the British Airways Concord for my SST flight to Washington, D.C. on November 3rd, I visited the very large HMV Record Store on Oxford Street, London, and purchased many of the cassettes and a dozen of the LP's the store had of British- beloved Bing. As a practicing Catholic myself, my prayers for him and his family will ever be offered, and I was privileged to be able to lay Hawaiian flowers at his grave next to Dixie Lee's on January 4th upon my return from the Notre Dame Bowl victory at Dallas. Just as the Good Lord and the Virgin Mary guide Bing on an even happier "Road to Heaven" as Dorothy Lamour so beautifully wished it, may They now guide to a successful completion the cassette library of Bing's 1931-1966 non-stereo, recorded output, his legacy to us.

As I cried and wept openly upon hearing of Bing's passing, this writer (and all of us) yet have the great consolation of the Crosby talent, voice, and heart that the Lord Above has given us via Bing's records, tapes and films. It is in this priceless treasure and legacy that Bing, although physically away, will continue to live on and touch our heartstrings, for as long as there is a phonograph, cassette, or TV to be played

GRATEFULLY, in Bing's memory forever

Carmel Gene Gallegos



Crosby's early days

A Bing Crosby Collection, Vols. I and II. Columbia 35093 and 35094.

If you're a collector of pop 78s from the '20s and '30s, then your ear is attuned to primitive recording techniques, inadvertent echoes and primeval band arrangements.

All of this — but no scratches — is evident on these two discs, a total of 28 sides recorded between 1928 and 1934, never before released on LPs.

These are recordings only a diehard Crosby fan, a nostalgia buff or a scholarly historian of American pop music could love. Indeed Michael Brooks, who produced both volumes and wrote the jacket notes, admits that some of the tracks are pretty hard to take.

Of "Rose of Mandalay," for example, featuring the Ipana Troubadours behind Bing, Brooks says: "This is really a dreadful song — so bad that I hesitated to put it on the lp, despite its extreme rarity.

"But after hearing it around 20 times I've grown very fond of the Albert W. Ketelby-type arrangement, with its trundling rhythm, stop-chords and temple bells. . ."

I have not heard it 20 times and confess I lack Brooks's tolerance for punishment. It's included among the cuts of Volume I, and while they may be rare enough to cause Crosby fans to salivate, there's little here of interest for the casual nostalgic listener.

Volume II, however, a compilation of Crosby 78s recorded between 1932 and 1934, contains a much better collection of tunes and more creative Crosby styling.

You won't hear the vocal tricks he became famous for later, no warbling, crooning, or bubbabubbaboos, but he swings into an upbeat rendition of "Young and Healthy" (from "Forty-Second Street") with some whistling and even some deet-n-deet-n-dees.

Crosby's voice during this period had a hard-edged intensity that gradually seemed to erode during the decade. He mellowed out to the point where he was barely enunciating his words later on. Despite the poor recording techniques, I much prefer the singing he did before the mid-'30s.

Among the memorable tunes on Vol. II, are "Try a Little Tenderness," "You're Getting to be a Habit with Me," the "Shadow Waltz" (from "Gold Diggers of 1933") and the perennial hit "You've Got Me Crying Again."

Even here, the vintage band sounds — the tinny, muted trumpets, the fiddles squawking like cats in mating season, the fluttering tenor saxophone solos — may turn off all but the initiated.

Like green olives or peperoncini, you truly have to acquire a taste for this stuff. Fortunately, I like both.—

Jackie Petersen

(Editor's note: I have printed member Herb Bootman's letter to Michael Brooks, and the response he received. Many of the members hated the liner notes, & both Herb and I would welcome their rebuttals. I have expressed my own personal viewpoint regarding criticism of Bing in the editorial.)

INTERIM NEWSLETTERS

There has been some interest expressed in interim newsletters. If interested in obtaining 5 or 6 --possibly more depending on the amount of news--send \$2.00 to Patricia Sullivan, 1301 Sheridan, Apt. 96, Chico, Ca. 95926. If I get enough response, I will take the time to collect record news, etc. and xerox and mail out newsletters. If the response does not warrant the extra time, I will return the checks. This is for U.S. members only due to overseas airmail rates. I will send a courtesy copy to each overseas representative so that they can dispense the news in their own publications if they so wish.

HAIL, MICHAEL BROOKS!

Maybe I'm a barefoot pilgrim, but where has this guy been? Let's back up and start again. I was informed on March 27 that Columbia records had just issued (rather, reissued) two volumes of old Brunswick tracks with a sprinkling of Columbia and Okeh. Fine! I've been waiting and anticipating. In fact the Babel of reissues is well under way. Let's face it, fellow Crosby collectors, we are in for a bewildering mass of reissues, cross-reissues, etc., until, enough! Only the most rabid of label worshippers will survive until the last buck is milked. Which brings up another point---how many old radio shows at \$5.00 a copy can you absorb?

Back to the two Columbias (35093 and 35094)---what makes these exceptional in my estimation is that they contain the final Brunswick track not previously issued on microgroove. My copy is a battered 78 dredged from a dusty stack in a Salvation Army Store in Kansas City about 1937. The track itself is singularly undistinguished---"You're Beautiful Tonight, My Dear" with Guy Lombardo and His Ricky-Tick Canadians. Now the ring is closed---I can relax. Every Brunswick track is on microgroove, with a special nod to a certain Australian and to Ken Gray of Chicago. Let it be noted that Bing in his final years displayed exceptional animosity to certain collectors who undertook to "pirate" his recordings almost a half century old.

But, back to the man who produced and annotated these two Columbia volumes, Michael Brooks. Columbia gave him a free hand to write the jacket and envelope notes and he sure did a job. He did an extraordinary thing. The whole back of the jacket wasn't enough---he went right on to the inner envelope, both sides. Now, here's a man---an Americanized Limey yet, who is alternately harsh and gentle, thoroughly versed in what he speaks, who puts on pyrotechnics like I've never seen on a record jacket.

First of all, his choice of tracks---to me, a jaded but dogged Crosby hound, he showed an awareness of what's been done to death and what hasn't. No argument on his choices. Let's just hope there'll be more. And he's so right, "despite the warts, 1931-34 saw the best work of his career." Amen!

As to what he says, this will be argued for some time to come. Anyone who would ridicule "Little Dutch Mill" would have to be against apple pie, motherhood and Chevy, and the visions he conjures up with "Ridin' Around In the Rain" and "What Do I Care, It's Home" are too much. But wait, the derision is only against the lyrics. And then Brooks proceeds on to the inner envelope with his discourse. Here he reveals an unfortunate but familiar brief, abrasive encounter with Bing. Here is a case where I can clearly understand and appreciate the feelings of both men---no hero, no villain. The final sentence, "I and millions of others loved and bless him for the legacy he left behind."

Lastly, the price on these two gem LP's is definitely right---\$2.99 each at my local outlet. Considering they are mostly "alternate takes never released on LP" they are an eminent bargain. I wish I understood the logic of LP pricing. I would have paid several times the price,

Herb Bootman 3-30-78

COLUMBIA SPECIAL PRODUCTS

CBS Records
A Division of Columbia Broadcasting System, Inc.
51 West 52 Street
New York, New York 10019
(212) 765-4321

Dear Mr. Bootman:

April 12, 1978

I was overwhelmed to receive your very generous tribute. Overwhelmed and, being a Limey, albeit an Americanized one, rather embarrassed.

I've always been an admirer of Bing Crosby, as he and the Boswell Sisters first turned me on to jazz via my father's 78 record collection. I've been a producer for six years; but before then, I used to get enraged at the slipshod way most reissues were put together - the same old cuts used over and over again obviously programmed by people too lazy and ignorant to do a little digging, so that you had to buy a whole Lp in order to get two cuts you needed.

I note your remarks about "You're Beautiful Tonight..." being the last Crosby not on microgroove. I know we sold the two records as never before being released on Lp; but for obvious reasons, we have to ignore the bootleg contributions. Anyway, there are so many I certainly can't keep track of them. I'm not too happy about the sound quality, either; but I did get to a lot of trouble, using American, British and Japanese issues to try and find the cleanest copies. I guess the original Depression plating was skimpy, at best, while the metal parts that still exist have deteriorated almost beyond use and no one here cares about trying to restore them.

Hopefully the albums will sell well enough for me to put out the few remaining sides that have never (officially) come out on microgroove.

A word about my notes. I tried to avoid the mindless adulation we give to our national heroes. The interview incident was painful to me, but it made me more aware of the awful pressures placed on men in the public eye. My opinions of him as an artist and a man have not changed and although some people have criticized my notes, it was not my intention to take cheap pot-shots at him when he couldn't reply. I think his reputation is secure enough to withstand any negative feelings I might have inadvertently expressed.

Thank you again for your kindness.

Sincerely,


Michael Brooks
Producer

Mr. Herbert J. Bootman
3714 Poe Street
San Diego, CA 92107

MB/jk

FROM THE MEMBERS

Gene Douglas, 5357 Portland Ave. So., Minneapolis, Mn. 55417. Gene shares the following good news with the membership:

I have some very good news for the Bing Crosby friends of the world we have a real treat coming. Bob DeFlores has located a very rare item for us to share. Bob is rerecording the sound track from Bing Crosbys Paramount short titled "Please" !! This is something collectors don't have so it is really a fabulous find!! As soon as I can get a decent copy of these songs I will get a tape off to our good friends in Australia so they can be put on a record. I also want to get a copy to our friends in England and to Spokane records. We want every one to enjoy this fabulous find. Youve heard these songs befor but never the words used in this sound track. Ghost of a Chance is really different.

This is from a very private collection so we'll have to be satisfied with just hearing the sound track and not hearing the story behind it. Bob is trying to locate Paramounts Bing short "Just An Echo" for us, so if you have any leads on that or any other Crosby films let us know so he can get busy on it.

Dave Rapp, 931 Decker Lane, Warminster, Pa. 18974. Dave wants a colored slide of the August 1977 Concord concert. (Editor's note: Did anyone get colored slides or prints of that event? Dave also sends a flyer announcing a major Crosby Film Festival Sept. 10--Oct. 25 in Philadelphia. Hope we'll have a report on this event from our East Coast Branch in the March journal.)

D. L. Zerr, 2402 Wentwood Valley Drive, Little Rock, Ark. 72212. Mr. Zerr is interested in replacing Brunswicks and early Deccas which were damaged in moving. He is also interested in corresponding with members. (Editor's note: Members interested in corresponding please note information on the club directory elsewhere in the journal.)

Donald Blide, 1338 53rd Ave., No., St. Petersburg, Fla. 33703. Donald is also interested in corresponding with other members.

Bill Harter, 4104 N. Haven Ave., Toledo, Ohio 43612. Bill is interested in corresponding with members on cassette.

Dennis Pereyra, 10432 Warner Ave., Fountain Valley, Ca. 92708. Dennis encourages everyone to write to Mr. Norman W. Glenn, MCA Disco-Vision Inc., 100 Universal City Plaza, Universal City, Ca. 91608 to ask them to include "King of Jazz" as one of the first MCA video-discs. (Editor's note: It probably would be wise not to mention any affiliation with Club Crosby when writing as the requests will have more impact if they don't know it is a planned promotion.)

Jeff Lloyd, 916 South Ave., Pittsburgh, Pa. 15221. Jeff is interested in corresponding with other members. He also queries about availability of Southern Memoir, Bingo Viejo, At My Time of Life, Beautiful Memories which were not issued in the U.S. (Editor's note: I have found the best method is to acquire an overseas trading partner. You might also try Rarerecords, P.O. Box 254, Getzville, N.Y. 14068. He has Southern Memoir for \$6.50. They deal mainly with Sinatra material but is interested in getting into the Crosby imports. Mention Club Crosby.)

Richard Pearson, 109 N. Wayne #5, Arlington, Va. 22201. Richard's reply to a letter which appeared in Films in Review follows:

BING CROSBY

For decades, Paramount Pictures gave out '04 as Bing Crosby's correct birth date, and Bing went along with it. When he died recently, I felt that the time had come to reinstate his correct birth date of May 2, '01, which is mentioned for the last time officially in his '37 biography, *Bing*, by Ted and Larry Crosby, and also in the liner notes for my own Columbia album, *Bing Crosby in Hollywood (1930-1934)*. The correct date was used at my suggestion in the "Variety" obituary and on Edwin Newman's NBC-TV special the night of Bing's death, Friday, October 14. Jack Gordon, son of lyricist Mack Gordon, is just one of

several of Bing's friends recently to confirm this birth date with me.

Since Bing's death, I have proved something I long suspected. Although Bing on countless interviews claimed he never played in a Broadway musical because no one ever asked him, he did in fact appear in two important Broadway shows, both times as part of Paul Whiteman's Orchestra, and both times at the beautiful and legendary New Amsterdam Theatre on 42nd Street.

Bing Crosby made his Broadway debut in Charles Dillingham's production *Lucky* on Tuesday, March 22, '27. The show, which dealt with pearl thieves in Ceylon, starred Mary Eaton, with Whiteman's orchestra receiving next most prominent billing. Others in the cast included Joseph Santley, Ivy Sawyer, Richard "Skeets" Gallagher, Walter Catlett, Paul Everton, and Ruby Keeler. The score was divided between two songwriting teams: Jerome Kern and Otto Harbach, and Bert Kalmar and Harry Ruby. Direction was by Hassard Short, dances by David Bennett, and special choreography by Albertina Rasch.

Whiteman's band and Bing appeared in a New York City cabaret sequence late in Act Two. Five numbers were included, with vocals in part by Bing and Al Rinker. The sequence concluded with "Rhapsody in Blue." Whiteman's contingent performed its own specialty material rather than the songs from the official score, which was rather poor. *Lucky* ran for only seventy one performances; Kern's next musical, *Show Boat*, fared rather better.

Bing's next Broadway appearance took place in the famous Ziegfeld production, *Whoopie*, starring Eddie Cantor, with Frances Upton, Ruth Etting, Tamara Geva, Chief Caupolican, Albert Hackett (later a successful screen writer), Ethel Shutta, Paul Gregory, and Spencer Charters. When this long-running hit opened on December 4, '28, George Olsen and his band were in the cast. Almost immediately, friction developed between Olsen and Ziegfeld, and Olsen pulled his band out. On Monday, December 24, Paul Whiteman and His Orchestra replaced Olsen's group. As one of the three Rhythm Boys, Bing sang from the stage as he had done in *Lucky*.

Both these appearances were confirmed in lengthy telephone conversations early in November with Al Rinker, the last surviving member of the Rhythm Boys, and Jack Fulton, a long-time member of the Whiteman band. Unfortunately, neither could

recall exactly what songs were performed by Bing, but I am currently working on that and will report my findings (if any) on these pages in the future.

I am certain that this is the first documentation of Bing Crosby's Broadway career, however brief it may have been. Any other information from FIR readers would be gratefully welcome.

NYC

MILES KREUGER

Regarding Miles Kruger's very informative letter about Bing Crosby, I am afraid Miles is in error when he states that Bing had claimed that he had never played in a Broadway musical. Not so. In an interview with John Salisbury in '73 which was broadcast on a radio series, "The Crosby Years" (which originally ran 26 weeks and later was extended to 39 weeks) Bing was asked by Mr. Salisbury why he hadn't

appeared in a Broadway play. Bing replied that no one had ever approached him, but then he stated that he remembered playing in the Charles Dillingham production *Lucky* with the Whiteman band. Bing mentioned Dillingham's name as well as Skeets Gallagher and Walter Catlett who were members of the cast. He also mentioned the New Amsterdam theatre where the production took place. Bing had a fabulous memory as anyone who has ever listened to his radio shows and interviews well knows. The above information can be verified by writing to John Salisbury, Director of News and Public Affairs, KXL AM-FM, PO Box 22106, Portland, Oregon 97222 or by obtaining the tapes from Larry Kiner, Radio Reruns, PO Box 724, Redmond, Washington 98052.

Regarding Bing's birthday, I'm not sure Miles has the inside track on that either. Although, as Miles states, it was widely believed that Bing was born in '04, the recently published book, *The One and Only Bing*, by Bob Thomas, states that a Tacoma priest revealed that parish records show the date to be '03, not '01. As far as I know, Miles is the only Crosby expert who is sticking with '01 as Bing's birth date. Perhaps we'll never be sure when Bing was born.

Finally, I want to congratulate Miles on one of the greatest Crosby albums ever assembled, and I'm referring of course to *Bing Crosby in Hollywood (1930-1934)* on the Columbia label. Miles produced this album and to everyone else involved, I say a great thank you. It filled the gap of many Crosby collections.

If anyone is interested in two great fan clubs of Bing's which are still continuing (after all, a legend never dies) please write to me and I'll forward the information. Or if someone just wants to correspond about Der Bingle please feel free to drop me a line. A stamped self-addressed envelope would be appreciated, but all letters will be answered.

Arlington, VA

RICHARD PEARSON

The Miles Kreuger letter appeared in the Jan. 1978 issue, and Richard's reply in the March 1978 issue.

(Editor's note: members too numerous to mention inquired regarding an up-to-date discography. This is one of the most frequent requests I get in the mail. Al Sutton has written a feature article on the subject for this journal.)

Joe Onorato, 48 South Main, Northfield, Vt. 05663. Joe is interested in corresponding with other members. He has a Betamax 2 and would especially like to contact members with videotape equipment. (Editor's note: I also have a Betamax 2 and would like to hear from other members with video-recorders. Contact me at my address listed on the title page. I have found the following publications of value: The Videophile's Newsletter, 2014 S. Magnolia Dr., Tallahassee, Fla. 32301 - 6 issues for \$10 and Video, 235 Park Ave., So., N.Y. 10003 - quarterly - \$6.00 per year - includes annual Video Buyers Guide.

Pat Firth, 899 Green St., Phillipsburg, N.J. 08865. Pat wants pictures of Bing & his first family and asks if back copies of "Bingang" contain such pictures. (Editor's Note: Back copies were mimeographed until Dec. 1973 when we began a xerox process of printing, so photos were minimal up to that time--snapshots were included with each issue rather than reprints of actual articles. As mentioned in a note preceding the bibliography, we are planning to produce a portfolio of reprint articles if enough members cooperate by sending data & loaning magazines. The recent tribute magazines contained many early photos, and Rena Albanesi (see classified section) has an extensive photo collection, as does the British Bing Crosby Photo Club.)

Fredy Caruso, 231 Darvey St., Bloomfield, N.J. Fredy sends a sketch of Bing that he did on V-mail while overseas in Germany during World War II:



Joseph Siebenhaar, 3221 Foster Ave., Baltimore, Md. 21224. Joe wants to write an article on "Road to Hong Kong," Bing's last road film and one which Joe feels is often downgraded. (Editor's note: Yes, by all means, I hope all members will feel free to write to me regarding possible articles. If you're a recent member, it might be a good idea to check first to find out if the topic has already been covered in previous journals. Vern Taylor has suggested writing an article on the members, so I hope we will be seeing this feature soon. A profile of individual collectors and their collections might also be of interest. The long delayed sheet music feature should also be upcoming soon.)

Carol Wagner, Eastman, Wis. 54626. Carol graces this issue with an original poem:

LASTING MEMORIES

Bing left us in October 1977.
To be with God in heaven;
But in our hearts he will always live on,
For what he left us was more than a song.

The gift he had was plain to see,
To many he was the greatest there will ever be;
I remember watching "Going My Way,"
Like many of his movies it had something to say.

Father O'Malley was a lot like this man,
Who gave with love the way I hope I can;
The worlds number one song was his acclaim,
"White Christmas" was his trademark to fame.

Throughout life Bob Hope was his pal,
Of course to everyone else he was a friend as well;
In golfing too he gave his all,
This was his relaxation to hit that ball.

God and family were above all things,
That's what gave him that very special zing;
Yes "The Crooner" has gone from here,
But with all we have to remember he will always be near.

Written from the heart of a Crosby fan,
Who truly admired him and thought he was grand.

Evelyn Pedey, 303 Indiana, Coeur d'Alene, Idaho 83814. Evelyn (a non-member) writes that she is in possession of a clip which has Bing 53' engraved on the front and a cut-out of a pine tree on the back. The clip is sterling silver and was found by her father while hunting in the Hayden Lake area. It has not been authenticated as belonging to Bing but, if you are interested, she would like offers on the item.

George Gayhart, 208 Bennington St., East Boston, Mass. 02128. George has written to Jack Williams, Coörinator, Citizens' Stamp Advisory Committee, requesting a commemorative stamp for Bing Crosby. The reply was that criteria established by the committee in 1971 precludes the issuance of postage stamps honoring individuals prior to ten years after death. George is planning to make up a tape of Bing doing all his plugs for war bonds, red cross, the 1955 CBS radio show on which Bing talks about commemorative stamps and about putting singers on them, etc. and sending the tape to me to gather similar material from other members to be forwarded to the committee in Washington, D.C. George is fighting a battle against cancer and, of course, we will be happy to carry on this worthy endeavor.

Michael Ferruzza, 307 E. Ravine, Peoria, Il. 61606. Mike has long been a promoter of Crosby reissues and has written tirelessly to the record companies. He suggests that the editor list the addresses of the companies so that other members can carry on the crusade. (Editor's note: I am happy to do so but my address sources are not necessarily up-to-date. Using Billboard's 1977-78 International Buyers Guide edition, here are the addresses:

Decca (MCA) 100 Universal City Plaza, Universal City, Ca. 91608
 Capitol - 1750 N. Vine St., Hollywood, Ca. 90028
 RCA - 1133 Ave. of the Americas, New York, N.Y. 10036
 Columbia (CBS) - 51 W 52 St., New York, N.Y. 10019
 Reprise (Warner Bros.) 3300 Warner Blvd., Burbank, Ca. 91510
 United Artists - 6920 Sunset Blvd., Los Angeles, Ca. 90028

Morton B. Miller, 21910 Marter Rd., St. Claire Shores, Mi. 48080. Morton has uncovered an unusual nostalgia item featuring Dixie Lee. It is Louver Radco 3500 "Radio Broadcast Follies of 1935, Vol. 2." Dixie is featured in a skit and also sings "I'll Never Say Never Again." It probably has been taken from her appearance with Al Jolson on the "Shell Chateau" radio show. Morton, who called long distance, also relates information on a rare New World Records set. NW 248 features "How Deep Is the Ocean" and NW 270 features "Brother Can You Spare a Dime." The set is entitled "American Songs During the Great Depression" and is sold only to institutions, not individuals.

IN MEMORIAM

Carol June (Bellows) Madden

born Aug. 30, 1932
 passed away May 5, 1978

Dear friend of Priscilla Koernig's since 1941... Carol, although a Liberace fan herself, always combed the papers, etc. for Crosby items for her friend, Priscilla. She helped Priscilla rearrange her Crosby room, find "things" at garage sales, flea markets for her "room" and was a good friend. You Crosby members will remember Carol for her delicious cooking. She prepared all the food for the get-together at Priscilla's home in August, 1976. Although Priscilla and Pat Sullivan paid for all the ingredients, Carol worked all day Friday and Saturday, while her husband was working, preparing food. Carol was a devoted wife and mother, a wonderful person, and a treasured friend.

Jeff Jarvis
August 8, 1978

- S.F. Examiner

WANNA RANCH? Bing Crosby's Rising River Ranch in Shasta County is up for sale. Crosby bought the 1,067-acre spread 20 years ago and made it a wildlife refuge — for Canadian geese, ducks, deer, pheasants, cranes, swans and others. And the fishing was great — though Bing only allowed fly fishing.

• "No one else enjoyed the ranch as much as Bing did," Kathryn

Crosby said. "It was a perfect place for large house parties, lots of guests, lots of mulled wine, lots of group cooking in the kitchen and lots of fun."

You have until Sept. 25 to submit your sealed bid.

Kathy Crosby tells for the first

She's got an exciting acting career and says: 'Life is fun'

By JOHN LATTA

KATHY CROSBY revealed this week how she has learned to live in a world without Bing — by throwing herself into a non-stop schedule of stage and TV work.

And she admitted that she is loving every minute of her new life in the spotlight. "It's all exciting, terribly exciting," she told THE STAR. "Life is fun."

In one of the most candid interviews since the death of her superstar husband last October, Kathy disclosed some of the tensions that built up in her marriage to Bing, and how she relies deeply on their three young children.

At present, Kathy is winding up a long season in the comedy *Same Time Next Year*, and preparing to head home to San Francisco. There, she will have to decide on a number of exciting offers — a national TV show of her own, a Broadway show, the possibility of movies.

"You've caught me in the middle of a dilemma, a very pleasant one for me," she told THE STAR happily from her dressing room as she prepared to go on stage at the Playhouse Theatre in Paramus, N.J. "I have so much to choose from, all of it I would love to be able to do."

Kathryn Crosby has made a courageous recovery from the tragic day last October when a long distance call from Spain gave her the news that Bing, her husband of 20 years, was dead.

Her remedy has been work. She said: "The television show is still just being talked about, but I'd love to do it. I'd be the host of a half hour show five days a week, a show

for women at home who want to solve their problems professionally.

"That would mean commuting from San Francisco for the week, working for three days on the show. That would leave me time for shows — on Broadway, off Broadway, matinees, night performances. I'd like to do it all.

"The whole concept of the show hits me in my weak spot — it's for women who want to do more than just wax floors, women who want to work creatively. I find such joy in work, especially if it's something creative, and especially if you can make what you do creative."

It was her desire to work, to use her training and inclination as an actress, that was often stifled during her marriage, she revealed.

"Perhaps many people today realize that you don't just get married and live happily ever after," she said.

There were times when family pressures kept her from theatrical work, and times when Bing said flatly "No".

"After I was married, the stage was possible, but movies were always so unpredictable, with overseas work and long delays

between shootings — and there was a young family," Kathy said.

Sometimes, she was denied work simply because her name was Crosby: "I once went to New York to audition for a Shakespeare season and I was told afterwards that I was a very good actress and I could have done it — if I had a different name."

Kathy revealed another career-stopping incident on a national television talk show recently: "I was in New York and I got an offer for a great show and I called Bing in Hawaii where he was with our son, Harry.

"I said: 'Look, I've got this wonderful thing', and he said: 'Go home and take care of your house', and I did. Over the years I've thought: 'Why did I do that?'

"Had I been secure enough in his love for me I would have gone ahead and taken this magnificent opportunity which wouldn't have hurt him. He could have come to me as easy as he could have gone to Hawaii, you know." Her career came second throughout her marriage to Bing.

"You just make decisions," she told THE STAR. "There were times when I said no and would have loved to have said yes. When I did say yes, I was always delighted. There is something so enjoyable about saying yes to work."

When she was able to accept stage work, it meant combining actress-mother roles, a

time of life in the footlights — without Bing



A smiling Kathy Crosby relaxes last week just before going on stage in the play *Same Time Next Year*. Now she has the acting career that always had to take second place to her marriage to Bing, and she says: "It's all terribly exciting."

difficult feat which really led to one minor disaster, when she almost missed an entrance.

"That was in Chicago, and the star's dressing room was just off the stage," she recalled. "It was nearly time for my entrance and I went in there and Harry and Mary Frances — they must have been about three or four — were in a hair-pulling fight.

"I got some help, and I made it on stage, but when I got back after the scene the two of them were white. They had nearly made Mommy miss the entrance and they knew that was a sin," she laughed. Harry, waiting in the dressing room as his mother recalled the story to *THE STAR* just grinned.

The months since Bing's death have given Kathy a chance to release some of the ten-

sions that slowly built up as her desire to be a full-time actress never quite became a reality.

On her talk-show appearance, she recalled how she made one Broadway appearance.

And she told how Bing volunteered her to do a play in Scotland, at a theater near Bing's beloved Glen Eagles golf course.

"He did not drive that five minutes down the road to see that what was reported to be a theater was in fact a girl's gymnasium from a defunct girl's school, where, if people were stacked one on top of another would hold 150 people," she said.

"The production was like the worst junior high production you've ever seen."

Kathy also recalled that Bing wanted "normal children", and he held back some of the creative lessons Kathy felt would be good for them — such as dancing and music.

"Bing always said what we were to do, and I made it happen," she told *THE STAR*. "And all three of our children will have a show business career anyway.

"Harry could always play the piano and guitar, and he worked closest with his father. He was more talented in the way of presentation I think. Now he's studying at the Academy of Music and Dramatic Arts in London.

"Mary Frances has just finished two years at the American Conservatory Theatre in San Francisco and has a tremendous amount of experience already. And Nathaniel wants to be a professional golfer — and that is show business too, isn't it?"

Now that Bing has gone, Kathy is more

determined than ever not to let her family drift apart as they grow older. "The future of the family, what will happen to us, where we are going, those are the things we are searching out right now," she said.

"I know the children have been reared to maturity, and I trust them very much. I like their friends and I'm proud of their choice of careers and proud of their approach to their lives.

"But the children and I must work, maybe even a little harder, to be together. That's why we have family meetings. We must not slip apart."

The family had one such meeting while Kathy was appearing in *Paramus*. Harry flew in from London, and Mary Frances and Nathaniel from California.

"Nathaniel has to play in a golf tournament later, but he'll just have to play tired if that's the case," Kathy said. "I've had to make appointments to see him for the past three years anyway," she added with a grin.

"I think we must discuss future plans, and I need their input into my future decisions, and perhaps I benefit more than they do from family meetings.

"We have a very special family, but it's important to be together, and to stay together. And by the time I get back to California in the middle of September, I'll have to be ready to make some decisions on the possibilities in front of me."

The hard work she loves has still left Kathy Crosby an attractive woman, and she admits to the possibility of re-marriage.

But for now her career and her family come first.

Benda, Carl 1207 Grand Ave., Davenport, Ia. 52803
Bonello, Joann 439 E. Bayview Blvd., Norfolk, Va. 23503
Brockwell, John B. 1625 E. Iowa Ave., St. Paul, Mn. 55106
Caruso, Fred 231 Davey St., Bloomfield, N.J. 07003
Crampton, Michael 19 Carlholm Cres., Chapel, Allerton, Leeds,
LS72NL West Yorkshire, England
Curley, Walter R. 16 Border Road, Natick, Ma. 01760
Delucchi, William F. 51 Myrtle St., Redwood City, Ca. 94062
Erickson, Susan J. 2233 Cameron Drive, Woodbury, Mn. 55119
The Exchange Club, P. O. Box 2543 La Crosse, Wi. 54601
Ferruzza, Michael J. 307 E. Ravine, Peoria, Il. 61603
Friedmann, John, 4668 Venus St., New Orleans, La. 70122
Gray, Peter T. 472 High St., Orillia, Ontario, Canada
Haeger, Dr. Clarence D. 207 N. Alton St., Freebury, Il 62243
Hayashi, Keinosuke 1-18-24 Higashiyama, Kanazawa 920 Japan
Hill, E. Lee 6901 Valhalla Rd., Fort Worth, Tx 76116
Hopkins, Ken 28 Plymouth St., Glen Waverly, Victoria 3150 Australia
Konjer, H.J.C. Ambachtsherenlaan 1240, Zoetermeer (ZH) Holland
Lichtenbaum, Harry L. 16 Towne House Lane, Wethersfield, Ct. 06109
Manning, Jack 2438 S. Opal St., Philadelphia, Pa. 19145
Muneta, Kyoichi 2 Kawaharacho Kosaka, Higashi-Osaka City 577 Japan
Muri, Magali 13 Parc de L Epar, Gne Claret Toulon France
Nolting, Mary E. 707 Alrick Dr., Chesterfield, Mo. 63017
Pickett, Richard E. 738 Elberon Ave., Dayton, Oh. 45403
Poynton, Geraldine 314 E. Whitcomb Apt. C, Madison Heights, Mi 48071
Santavicca, Frances 985 Waring Ave., Bronx, N.Y. 10469
Schwemer, George T. 2547 W. Cactus #40, Phoenix, Az. 25029
Shaw, John R. 351 Midway Blvd., Novato, Ca. 94947
Staudacher, Joseph M. 6923 W. Wisconsin, Wauwatosa, Wi. 53213
Steele, Ray W. 7740 Barrymore Dr., Delta, British Columbia
Canada U4C 4C7
Thorson, Paul R. 112 Fairmount St., Boston, Ma. 02124
Tobin, John "St. Mels" Dublin Rd., Bray, Co. Wicklow, Ireland
Tump, Raymond 4947 N. Sherman Blvd., Milwaukee, Wi. 53209
Ummenthum, Peter, Kerkhoflaan 30, Terneuzen, Holland, Netherlands
Wagner, Louise M. 3507 Avenue V, NW, Winter Haven, Fl. 33880
Wood, Mrs. E. M. Chez Fam Tyrrell "La Cerisaie", 1261 Borex,
Vaud 1211, Geneve 23 Switzerland

CHANGE OF ADDRESSES (Original Directory)

Cane, Dick 3 Stonehills Court, College Rd., Dulwick SE217LZ England
Cole, Ruth 1024 Missouri Ave., Kansas City, Mo. 64106
Cowdery, Charles G. "The Cottage" Cults Hill, Cults, Cupar
KY7 7TF Fife Scotland
Driscoll, Edward B. P.O. Box 10, Burlington, N.J. 08016
Groeneveld, Henk Maliestraat 15, 3581 SJ Utrecht, Holland
Miller, Morton B. 21910 Marter Rd., St. Claire Shores, Mi. 48080
Nagy, E. 2220 - 20th St. N.W., Washington, D.C. 20009
Ulrich, George 8048 Earl N.W., Seattle, Wa. 98117

Information on the Club Directory appears elsewhere in the Journal.
The above represents a supplement with the cutoff date of August 19,
1978. A similar supplement will appear in the March issue so that
those purchasing the directory will have an up-to-date list prior to
issuance of the next edition.

CLASSIFIED—TRADE & WANT LISTS

JERRY DON GRAY, 4209 S. 6TH ST.
ABILENE TX 79605, (915)-692-7795
↓(LISTED-IN-EXACT-ORDER-OF-PRIORITY):

HAUNTED HEART	STORMY WEATHER
PATIENCE AND FORTITUDE	DEEP PURPLE
USE YOUR IMAGINATION	WHAT'LL I DO
YOU WERE MEANT FOR ME	WITH MY EYES WIDE OPEN
IT HAD TO BE YOU	I'M DREAMING
TOGETHER	SEEMS LIKE OLD TIMES
ALWAYS	I'VE GROWN ACCUSTOMED TO
MY HAPPINESS	HER FACE
THE OLD LAMPLIGHTER	GOTTA GET ME SOMEBODY TO
THAT OLD BLACK MAGIC	LOVE
YOU KEEP COMING BACK LIKE A SONG	TENDERLY
FOR YOU, FOR ME, FOR EVERMORE	OLE BUTTERMILK SKY
GOODNIGHT, SWEETHEART	YOU CAN'T BE TRUE DEAR
SENTIMENTAL JOURNEY	EBB TIDE
HARBOR LIGHTS	I'M IN THE MOOD FOR LOVE
BALI HAI	SLOW BOAT TO CHINA
MADE FOR EACH OTHER	SHENANDOAH
MAGIC IN THE MOONLIGHT	LOVE LETTERS
I WANT TO BE LOVED	NIGHT AND DAY
WAKE THE TOWN AND TELL THE PEOPLE	STARDUST
BE MY LIFE'S COMPANION	MY FUNNY VALENTINE
MOONGLOW	SOMEWHERE MY LOVE
AT LAST	IN THE STILL OF THE NIGHT
AGAIN	I WONDER WHO'S KISSING HER
MY OWN TRUE LOVE	NOW
THE OLD MASTER PAINTER	I DON'T SEE ME IN YOUR EYES
SMOKE GETS IN YOUR EYES	ANYMORE
HEART AND SOUL	ADIOS
ALL THAT GLITTERS IS NOT GOLD	FROM OUT OF NOWHERE
BEAUTIFUL DREAMER	DEAR HEART
YOUNG AT HEART	I'LL BE THERE
I DREAM OF YOU	WHERE ARE YOU
SOME ENCHANTED EVENING	I ONLY HAVE EYES FOR YOU
THE MORE I SEE YOU	THERE MUST BE A WAY
THE VERY THOUGHT OF YOU	PEG O' MY HEART
SCARLET RIBBONS	GIRL OF MY DREAMS
WHEN DAY IS DONE	LET ME CALL YOU SWEETHEART
IMAGINATION	I'LL BE AROUND
TRY TO REMEMBER	THE DAY AFTER FOREVER
THE SHADOW OF YOUR SMILE	BLUE MOON
UNCHAINED MELODY	BLUE HAWAII
TIME WAITS FOR NO ONE	MISTY
FUNNY HOW TIME SLIPS AWAY	HEARTACHES

MORE
 DOIN' WHAT COMES NATURALLY
 AS LONG AS I'M DREAMING
 ONLY FOREVER
 WELCOME TO MY DREAM
 DARK EYES
 THERE'S A SMALL HOTEL
 SOMEDAY (YOU'LL WANT ME TO WANT
 I WALK ALONE YOU)
 THE SECOND TIME AROUND
 I WISH I DIDN'T LOVE YOU SO
 THIS IS MY SONG
 WITH A SONG IN MY HEART
 BEYOND THE BLUE HORIZON
 DREAM
 I'VE GOT MY LOVE TO KEEP ME WARM
 MEMORIES-AND/OR-THANKS FOR THE
 MEMORIES
 LIFE IS WHAT YOU MAKE IT
 WHAT ARE YOU DOING THE REST OF
 YOUR LIFE

★
For Sale:

A large collection of 78 RPM records and radio transcriptions dating from 1900, predominantly popular and jazz music, some rare classical vocal records, many rare jazz records, and a few personality, organ, military band, hillbilly and miscellaneous items.

No list is available. You will have to see this collection to appreciate it and evaluate it. The collection is for sale only as a unit with the exception that the classical and non-popular, non-jazz items could be broken out and sold as a sub-unit separately. Write me for appointment to see the collection.

Dealers who wish to buy cheap for resale should not write. These records will go to a collector who will appreciate them and can afford to pay the price. Write to William C. Love, 5808 Northumberland, St., Pittsburgh, Pa. 15217, USA.



PHOTOS FOR SALE - 10 ¢

Rena Albanesi

54 Quinsey Drive, Bridgeport, Conn. 06606

- 1078. Bing, Mary Frances - 50th. Anniversary Television Show - 1977
- 1079. Bing, Kathryn " " " "
- 1080. Bing, Bob Hope " " " "
- 1081. Bing, Bob Hope, Dorothy Lamour - "Road to Bali" - 1952
- 1082. Bing, Bob Hope - Television show of December 15, 1965
- 1083. Bing, Carol Burnett - Television show of December 18, 1969
- 1084. Bing alone - 1973
- 1085. Crosby Family, and Fred Astaire - Television show of December 3, 1975
- 1086. Bing and Kathryn at the London Paladium - June, 1976
- 1087. Bing, Rosemary Clooney - at the London Paladium, June, 1976
- 1088. Bing, at Avery Fisher Hall, New York - December 6, 1976
- 1089. Bing, Bob Hope - Television show of March 20, 1977
- 1090. Bing alone - Television show of March 20, 1977
- 1091. Bing alone at Concord - August 16, 1977
- 1092. Bing, Mary Frances at Concord - August 16, 1977
- 1093. Bing, Harry at Concord - August 16, 1977
- 1094. Bing, Kathryn at London Paladium - September, 1977
- 1095. Bing, Kathryn at London Paladium - October 10, 1977
- 1096. Bing swinging golf club last game - 1977
- 1097. Last Portrait of Bing - 1977
- 1098. Crosby Family - Christmas Show, 1977
- 1099. Bing, Twiggy - " " "
- 1100. Bing, Dave Bowie - " " "

Stanley Morse, 15 Sinclair Martin Drive, Roslyn, N.Y. 11576. Stanley has a large Crosby collection dating from 1926 to 1957 (some rarities included) which he would like to sell (complete collection only) to someone in the New York area.

Gordon Vogt, 150 Fermanagh Ave. #54, Toronto, Ontario, Canada MGR 1M3. Gordon is seeking the following 45 rpm singles: Where the Rainbow Ends; Far From Home--How Green Was My Valley; The Second Time Around--Incurably Romantic; Just What I Wanted For Christmas; Straight Down the Middle--Tomorrow's My Lucky Day; Moments to Remember; Peace Prayer of St. Francis--Blessing; many others. Also the following LPs: Daydreaming (British Coral); I Love You Truly (British Coral); Australian issue of Bing Sings Whilst Bregman Swings; others. Will trade set of 18-45 rpm records of Bing, A Musical Autobiography; new copies of Face to Face; Australian issues of Songs I Wish I Had Sung; Old Masters; Pocketful of Dreams; El Senor Bing; Say One For Me; many others. Send want & disposal lists.

John B. Brockwell, 1625 E. Iowa Ave., St. Paul, Minn. 55106. John sends the following request:

I WANT..Bing Crosby albums,Cremo Cigar Radio Shows, other early 15 min radio shows, radio shows of $\frac{1}{2}$ hour length Kraft,Philco,Chesterfield, others, also guest shots on radio and TV, General Electric $\frac{1}{2}$ hour radio shows, AFRS Shows,Mail Call,Command Proformance,Red Cross shows,Crosby Bloopers,Personal Albums, anything Crosby.

I will TRADE..Bings record albums, $\frac{1}{2}$ hour radio shows of Kraft,Philco,Chesterfield,local DJ shows of Bing,guest shots on TV,other Crosby bits. I have a list I will send to anyone that wants to see my trade items.

As far as equiptment goes, I have a casette recorder & player,a 2 trac and a 4 trac reel to reel tape recorder & player.No 8 track.Also a Sterio record player.My tape recorders are also Sterio.

Frank Salas, 541 Eucalyptus Ave., South San Francisco, Ca. 94080. Frank has available an autobiography of Bing Crosby--five record set issued 1954--DX 151--in mint condition. Send bids.

E. A. Ettinger, Box 147, R.D. 3, Wernersville, Pa. 19565. Ed is interested in obtaining the following: recordings of songs from "The Country Girl" (45, EP, 78 or LP) songs from "Blue Skies" (LP or 78) songs from "Holiday Inn" (LP or 78), old magazines, articles, clippings, glossy photos, Call Me Lucky paperback, and the "Bing's Hollywood" LP set.

Charles H. Rateau, 314 Elm St., Slinger, Wis. 53086. Charles is seeking "Le Bing" (Decca ED 570), Star Spangled Banner, and Tie a Yellow Ribbon.

Larry Kiner, P.O. Box 724, Redmond, Wash. ⁹⁸⁰⁵² still has copies of the Cremo Directory available for \$2.50 ppd.

William James, 3491 West 7, Vancouver, B.C., Canada. William mentions that Buddy McDaniel, 2802 West 18th St., Wichita, Ks. 67203 has Crosby material for sale or trade on reel or cassette. He will mail out a free list--include SASE.

John James, 12, Carvoza Rd., Truro, Cornwall, England TR1 1BB. John has a copy of the 1st edition of Bing by Charles Thompson available for auction. (Editor's note: John writes that it includes a signed photograph, card & letter, so I would check with him first as to whether they are actually autographs or merely the stamp used for most of Bing's mail)

Heritage Recording Service, 340 Parker St., Newton Centre, Mass. 02159 has a copy of "The Bing Crosby Story" originally produced on Canadian radio and subtitled: "The Old Guy on the Orange Juice Commercials" (2 hours) available on cassette for \$9.95 plus postage. Also has other Crosby tape material. Checks payable to Thomas K. Heathwood.

Keinosuke Hayashi, 1-18-24 Higashiyama, Kanazawa 920 Japan. Keinosuke has 6 stills from "Country Girl" to trade. He is interested in obtaining the following on cassette: DL 5028 Auld Lang Syne, DL 5042 Blue Skies, DL 5092 Holiday Inn, and the following songs: All Through the Day, Among my Souvenirs, Let Me Call You Sweetheart, I Can't Begin to Tell you, Buttons and Bows, Always, Remember, It Might As Well Be Spring, It's a Grand Night for Singing.

Howard Fox, 16 S. Rigord Rd., Spring Valley, N.Y. 40977. Howard wants to obtain the following: Road to Morocco, DL 4257, Road to Zanzibar DL-4255, Road to Singapore and Road to Utopia DL-4254, Road to Rio DL-4260, Road to Bali DL-5444 or DL 4263, Road to Hong Kong on Liberty label.

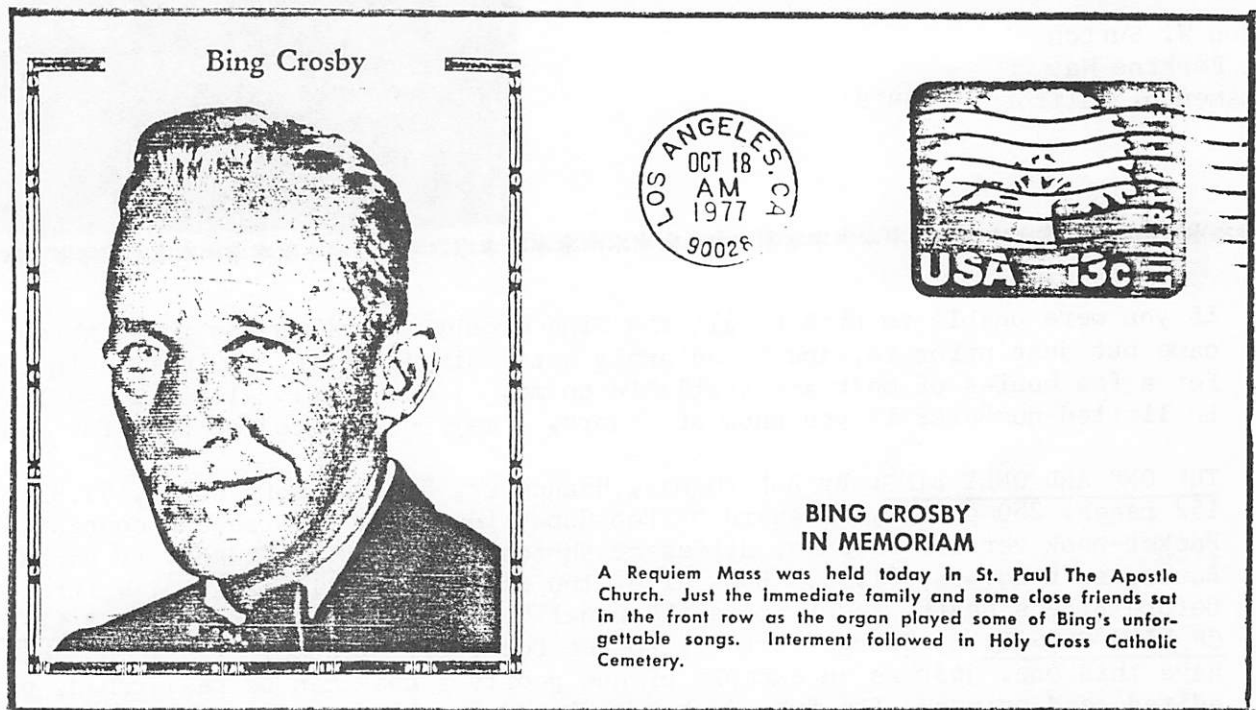
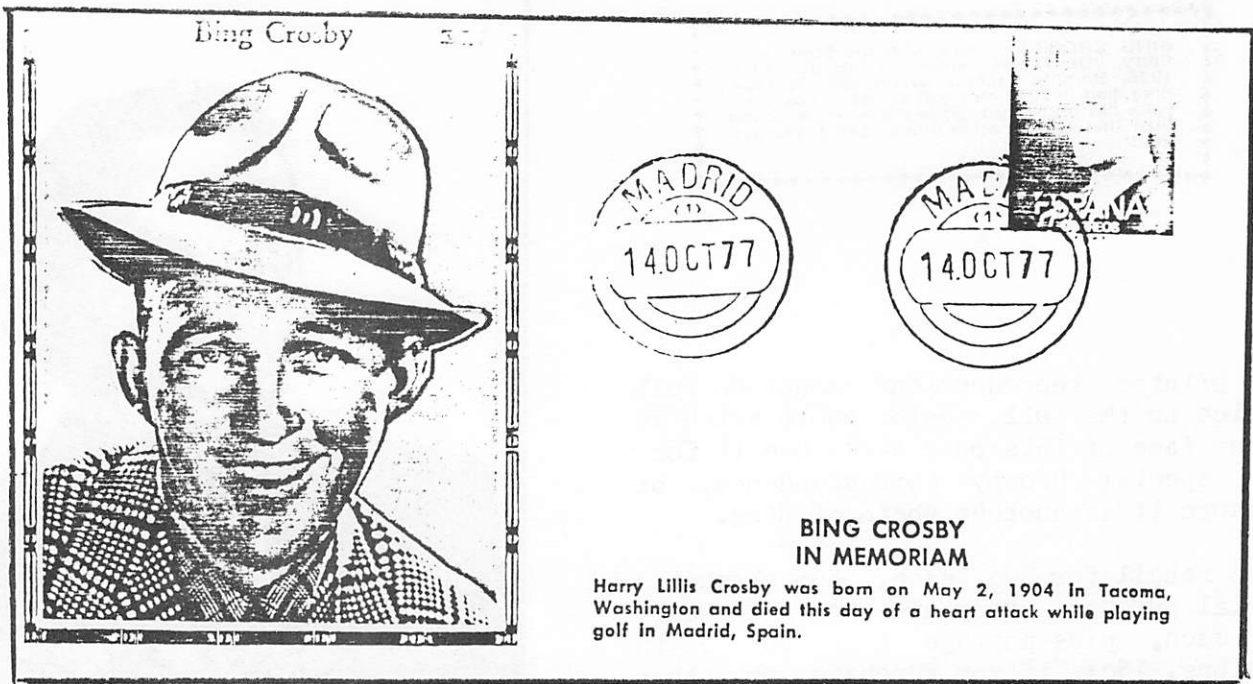
Richard Plessner, 8 Appleland Rd., Monsey, N.Y. 10952. Richard needs the "Bing's Hollywood" Decca series.

Walter Jabczynski, 114 Gregory Court, Depew, N.Y. 14043. Walter is interested in obtaining the following from Bing's Hollywood Decca set: DL 4251 Pennies from Heaven, DL 4252 Pocketful of Dreams, DL 4256 Holiday Inn, DL 4257 Swinging On a Star, DL 4258 Accentuate the Positive. Reissues would also be acceptable.

Cynthia R. Stretton, 573 William St., London, Ontario, Canada N6B 3E8. Cynthia needs the "White Christmas" LP, the book Bing and Other Things, and information on other books and records. (Editor's note: "Bingang" tries to keep the membership informed of all new reissues, books & memorabilia. See lists elsewhere in journal & list of back copies of "Bingang" available. The "White Christmas" LP was reissued in Japan and is available from Sound-track Album Retailers, P.O. Box 7, Quarryville, Pa. 17566 for \$14.50 (import price). Another source for Crosby material is World's Records, P.O. Box 16005, San Francisco, Ca. 94116. Send for their catalog and mention Club Crosby. Most of the major shops stock Crosby reissues: Roses in Chicago, King Karol in New York, etc. To obtain out-of-print books, ask a search service to find it for you or check used book shops in your area. I recently saw Bing and Other Things at Holmes Book Co., P.O. Box 858, Oakland, Ca. 94604. They accept mail & phone orders. (415-893-680)

It is an unfortunate tendency on the part of long-time collectors to ignore the needs of the collectors who still are missing items from their collections. Please try to help them out. And, please, when submitting copy for this page, include it in TYPED ready to print format. This is a free service, but the typing of handwritten material is tedious and time-consuming for me.)

CROSBYANA SALE



THESE TWO MEMORIAL COVERS ARE SOMETHING DIFFERENT IN BING CROSBY MEMORABILIA. Each cover features a full-color picture of Bing, printed on silk, and carefully attached to the envelope. Each has an embossed, gold-colored border around the picture. The first bears the postmark of the Madrid, Spain, post office for October 14, 1977, the date of Bing's death there. The other envelope bears a Los Angeles postmark of October 18, the date of Bing's burial there at Holy Cross Catholic Cemetery. Both are quite colorful, and not commonly known. While the small supply remains, they are \$3.00 each, or \$5.50 for the pair, postpaid. Al Sutton, 1071 Perkins Way, Sacramento 95818

BING CROSBY — Now with the Stars of Infinity, "Der Bingle" posed for this portrait in 1976. Born in Tacoma, Washington in 1904, Bing died in 1977 on a golf course in Spain. His voice has probably been heard by more people than that of any other human being who ever lived!



This printed reproduction cannot do full justice to the full - color photo which is on the face of this post card. Use it for your special Crosby Correspondence, or treasure it as another photo of Bing.

These retail for 30¢ each, but through a special purchase they are yours for only 16¢ each, plus postage (up to 5 in envelope, 15¢; if you purchase more than 5, postage is a flat 25¢.)

Alston W. Sutton
1071 Perkins Way
Sacramento, California 95818

If you were unable to pick up all the Bing Crosby magazines and books which came out just prior to, and immediately after Bing's death, you may be in luck, for a few copies of most are available to me. I can supply all of these listed in limited numbers; if you know of others, I may be able to get them for you:

THE ONE AND ONLY BING: By Bob Thomas, Hardcover, \$14.95, soft cover, \$5.95. 152 pages, 250 photos, foreward by Bob Hope, identical in size and content. Pocket-book version of same, different photos, \$1.95. BING CROSBY: By Barbara Bauer, soft covers, \$1.95. Book size, 160 pages, well illustrated. Written just before Bing's death, a cut above the usual "fan-mag" type. THE FABULOUS LIFE OF BING CROSBY: By George Carpozi, pocket book, illustrated, \$1.95. You should have this one, just as an example of how poorly a book can be researched, written, edited, and printed. Its fun, just tracking down the errors - factual, spelling, grammatical, et al. BING CROSBY: A PICTORIAL TRIBUTE: A "movie-magazine" type of presentation, worth the price. A MOVIELAND TRIBUTE: THE BING CROSBY STORY: \$1.50, "movie-mag" type, not too bad. BING CROSBY ALBUM, DELL PUBLISHING COMPANY: \$1.25, better pictures than the preceding listing. BING: A release of Dell Publishing - a so-called purse book, from its size - about 3½ x 5. Worth the price -49¢. BING CROSBY: SUPERSTARS COLLECTOR'S ISSUE: \$1.95 -about mid-way in the fan-mag type of presentation. BING: THE ROAD TO ETERNITY: \$1.50-distinguished solely by the fact it has a fold-out poster of Bing's face about 15"x20", in color. THE FILMS OF BING CROSBY: Hardcover, 256 pages, \$14.95. Not the best of movie reviewing, but the pictures are sharp and clear, and representative. Not cheap, but it is a one-of-a-kind book that is not likely to be republished

All of the foregoing, at cost plus California sales tax (6%) and postage.



21 New Place Gardens
Upminster
Essex
RM14 3DG
Tel 24359

Member of The Bing Crosby Photo Club

The above notepaper (7 x 5½) is available from Frank Murphy,
32 Ferndale Ave., Wallsend, Tyne & Wear, Northumberland,
England NE28 7NE. Price is as follows:

50 printed - 50 plain (without envelopes) 2.50 lbs.
plus 2.00 surface - 4.00 air
100 printed - 100 plain (without envelopes) 5.00 lbs.
plus 4.00 surface - 8.00 air

The notepaper will include your personal address and the
bottom line will be replaced by "Member of the Club Crosby."

LAST MINUTE NEWS

The beautiful BING CROSBY CHRISTMAS ORNAMENT pictured on page 49 has been handcrafted by Mill Falls Studio, Forest Road, Hancock, New Hampshire 03449. I wrote to them, and they responded by telephone indicating that they will send the ornament to anyone in the club residing in the U.S. for \$10.00. That includes packing & postage. Foreign members should write direct for price. The ornament is a 3 1-4 inch glass ball featuring Bing's likeness from his "Merry Christmas" album. The glass dome has a pedastal base, and the gift is packaged in an embossed silver box. Mention Club Crosby when ordering and perhaps they can be persuaded to offer other Crosby memorabilia in the future.

CROSBY PRO-AM - The dates for the tournament are **February 1 --February 4, 1979**. More on this if the interim newsletters are started; if not, full coverage in the March journal.

RECORD NEWS

The following is reprinted from the Victorian Bing Crosby Society newsletter. Please note that many of the previously out-of-print LPs are now available in Japan--"How The West Was Won," etc. We hope to print a full listing of available Japanese LPs in the March issue. A good source to obtain record material from Japan--they speak English--is Ginza Juiya, 3-5-4, Ginza, Chuo-ku, Tokyo, Japan.

Crosby records available in Japan If you have a friend in Japan or are visiting there soon, you might try to get hold of the following.

. Bing Crosby Radio Show (4 lps) MCA 9301 . Bing in Paris MCA 7079
. Home on the range MCA 7037 .Swanee River MCA 7066
. The Greatest Hits of Bing Crosby MCA 7017 .Bing and the
Dixieland Bands MCA 3030 . White Christmas (movie soundtrack)
MCA 7151 .Best of Bing Crosby MCA 9232/3 . Bing Sings Geršwin
MCA 3162 .Bing Crosby Golden Discs VIM 10015 . Bing Crosby
Great Entertainer Series MCA9284/5/6 .How the West Was Won RCA
5739-40

The following pages begin what will be a regular feature by Al Sutton for "Bingang." The enormous number of reissues have not been covered in this issue, but the reviews will be up-to-date for the March edition. If the newsletters are started, I will list record releases in that format and then Al can do a full review for the journals. His list arrived too late for any editorial comment on the reviews themselves, but I am sure Al will welcome any debate from any of the members. Please keep Al or myself informed of any new records you uncover, so that all record reissues will be covered in "Bingang."

Crosby on Record

The listings this time will include new releases, reissues, and, in some cases, a few oldies that passing time has made more desirable. By next issue, this department will be better organized, and a little more complete.

First, some boxed albums:

READER'S DIGEST COLLECTOR'S EDITION
BING SINGS 96 of His Greatest Hits.

Beautifully boxed in Reader's Digest style, the yellow slip-box has 3 fine pictures of Bing on the cover. Inside, the 8 records have been sequenced, so

you may follow Bing's musical career in chronological order on an automatic changer - that is, record one has side 1 continued on side one of record 2, and so on. Starting with "Where the Blue of the Night", and ending with "In the Cool, Cool, Cool of the Evening", this is a fine sampler of Bing's singing for Decca.

A pleasant discovery is the fact that each envelope containing its separate record, is more than just an envelope. The face of each envelope is numbered, lists the years covered by the two individual sides, and the numbers sung. It is the reverse side, however, which supplies the extra dividend; an objective paragraph has been written about each title, in many cases telling how the number came to be recorded, or highlights of the accompanying artists. There is no character assassination, expressed or implied, as has been the case with a recent release, hailed with jubilation by the "realistic" school. These notes enhance the album rather than detract from it.

BING CROSBY : GOLDEN MEMORIES
Columbia Special Products P6 14370

Promoted by Vanowen Industries of Burbank, California, and by San Francisco FM Radio Station KMPX, this 6 record set presents 60 of Bing's pre-Decca sides,

all electrically re-recorded to simulate stereo. The slip-box is an attractive blue, with a youthful portrait of Bing; unfortunately, there are no program notes - no data on masters, musicians, or dates - just the titles, and Bing's voice, and in about half the cases, the orchestra's name.

With songs such as "'I'll Get By", "Susanna", "Sweet Sue", "S'posin'", and the like, one cannot complain of the contents! Ten years ago, this album would have driven collectors wild. The initial conclusion is that this boxed set is just a de luxe version of Volumes I and II of Columbia's "Bing Crosby Collection", with the possible addition of the company's earlier "BING-Harry Lillis Crosby"; while it is true that all of the 14 sides from this album are included, few of the "Collection" titles are duplicated. All-in-all, an attractive set, and a big boon to the recently-arrived collector. Imagine being able to get 30 or more Okehs, Columbias, and Brunswicks, in mint condition, for less than \$20.00! (\$19.95)

ECHOES OF THE THIRTIES
Nostalgia Book Club 1005

"Seventy immortal performances from the Golden Age of Popular Music and Jazz." While Bing's picture is prominently featured on the cover of the box, Bing sings only one song - "Linger a Little Longer

in the Twilight", with Lennie Hayton. It does, however, offer a fine cross-section of Bing's "competition" - Smith Ballew, Dick Robertson, Mills Brothers, Phil Harris, Russ Columbo, Pinky Tomlin (?) Carl Brisson, Tony Martin, and Jerry Colonna (!). And, of course, many, many fine songstresses, and bands. A fine nostalgia item, and the selection of titles gives variety, often missing in collections of this type.

BING: Harry Lillis Crosby The album has a large, attractive portrait
Columbia Special Products of Bing, and the reverse has a condensed
P 14369 biography. There are 14 titles in this set,
making this one of the real first bargains

offered by Columbia. There are no notes about the songs, nor about the accompanying artists. Contains: I've Got the World on a String; Did you ever See a Dream Walking; S'posin'; You Brought a New Kind of Love to Me; Please; Let's Put Out the Lights; Love Thy Neighbor; Livin' in the Sunlight; I'll Get By; Some of These Days; My Kind Love; How Deep Is the Ocean; The Last Roundup; and After You've Gone.

A BING CROSBY COLLECTION VOLUMES I & II Released as a pair in the US, these
Columbia Records -Co 35093 & Co 35094 2 albums are most attractive in
appearance, each with a different
youthful portrait on the cover, and each also featuring color shots of many different early labels. AND - the price is only \$2.99 per volume! But this is not the end of the superlatives - the remastering is better than usual, and playing these records will be a pleasure. And they aren't "electronically enhanced" for stereo. The reverse of the two jackets bears notes on the songs, and some generally interesting data on musicians, recording studios, and the quality of some of the material that Bing was offered to record. Not all collectors will agree with Michael Brooks, who produced and annotated the two albums - but, differing opinions make horse races. It is to be hoped that Mr. Brooks can find more Crosby "Gold" to present to us; if so, is it too much to hope for that he limit his opinions and stick to the music and the artist?

THE VERY BEST OF THE MARX BROTHERS VOLUMES I & II This release consists
American Album & Tape Corp. 850 7th Ave., NY 10019 of 2 two-record albums.
Much of this material
is new to records, and

it is unfortunate that only 2 of the 8 sides contain Bing material. To be specific, we have here again that old faithful, the "Conversation with Harpo" skit with Harpo, Jack Benny, Ken Carpenter, Gary Cooper, and Bing. However, "Groucho in Chicago", with Groucho, Bing, and Dorothy Shay, and "G. Marx, Attorney at Law", are both new to me in record form. The other skits have artists such as Jolson, Oscar Levant, Dinah Shore, Mel Blanc, Verna Felton, Pinza, Tallulah, Fanny Brice, and Johnny Weissmuller, to mention some. Lots of Chico's piano, but Harpo appears only ~~once~~ (oops) twice.

MERMAN IN THE MOVIES 1930-1938 "Ethel Merman sings 17 songs never
Encore Records ST - 101 commercially recorded, assisted by Bing
Crosby, Eddie Cantor, Leon Errol". Bing
gets to sing from the sound-track of "Anything Goes", You're the Top;
The Shanghai-de-Ho, and Finale:End Title, with Ethel.

JUDY GARLAND IN HOLLAND: VOLUME III Advertised as "the rare lost
Obligato/GIH 6100 Stereo concert in Holland, " this is the
third album of Judy's songs from the
Holland experience. Apparently, there weren't enough songs of Judy's to make a complete record, so as "Extra Added Attraction", we are offered a rare series of vintage duets featuring singer Bing Crosby". These tracks, from Bing's Radio shows, include Rock-a-bye Your Baby; Limehouse Blues; A ril in Paris; Isle of Capri; Any Town Is Paris When You're Young; Carolina in the Morning; and How Could You Believe Me. Much of Bing's participation is in the introducing of the numbers, but the remastering is good.

ROBERTA: THE ORIGINAL PRODUCTION! Couture!! Robt 30. Dover, England Another album for which the available material of the stars (Fred Astaire, Ginger Rogers) wasn't enough to fill out the album. This is filled out from one of Bing's Broadcasts, with Bing and Fred duetting on The Thing; Never Been Kissed; and Undecided. If you must have every record ever made with Bing on it, this is for you. (I bought mine, didn't I?)

THOSE BOMBASTIC BLONDE BOMBSHELLS Marilyn Maxwell, Betty Grable, Alice Faye, Veronica Lake, Carole Lombard Wallysrite Records -BGMM42 Stereo Another collection of selections from various radio shows, and camp appearances. While these actresses were noted for their pin-ups during WWI, the album jacket photos aren't representative. Bing's singing is only incidental, but if you fall in the class mentioned in the prior review, he sings Side by Side; Something to Remember You By; There's a Small Hotel; and Easter Parade.

M. D. ALIVE-MARLENE DIETRICH 1932-1952 WILDEBEERT-MACLON CO, Maclon 5290 A melange of Dietrich songs, from all imaginable sources. The one track that Bing sings is from one of his programs on which Marlene made an appearance; "La Vie En Rose."

THE ANDREWS SISTERS "LIVE" Andros Records ANDS/4566 Taken from radio shows - Bing's, and the Andrews' Sisters Series. The introduction on the record is by Bing and Ken Carpenter, and Bing sings One Meat Ball; South America, Take It Away; You Don't have To Know the Language; May the Good Lord Bless and Keep You; Don't Fence Me In; Bing's name is mentioned in two of the girls' songs; other singers are Sammy Davis, Nat King Cole, and Dean Martin.

THREE GIANTS: CROSBY, CHEVALIER, GROUCHO DeBaron Grouch 47 Some fine material, some of it available in this form for the first time. Bing and Groucho, Bing and Maurice - its hard to decide as to which has more interest. in total, some 36 songs. And if you don't have "Lydia the Tattooed Lady" in any other form, its reason for buying this record. If you like such songs.

BINGO VIEJO London SHU 8499 Anahuac ANC-INT-3901 You may wonder why Bingo Viejo is included here so long after its release. It isn't the initial London release that merits mention at this time, but rather the California-based Anahuac label release (manufactured for Mexico distribution). Apparently some Bing appreciator at Anahuac believed that the London record didn't do justice to Bing. The two separate tracks (Bing's voice on one, the music on the other) have been re-mixed, and listening to both labels' records shows that Anahuac has brought Bing's voice to the fore, removing it from the burial that the instruments gave it on the London record. In addition to a slightly different jacket, the numbers appear in different sequence, and the album comments on the back are in Spanish as well as English. Look for this in the foreign record section of your store.

THE KRAFT 75TH ANNIVERSARY RADIO SPECIAL Produced exclusively for Kraft NOT FOR RESALE As presented on 2-12-1978 over NBC Produced by Kraft "for our friends in the Retail Food Industry", this radio show on record is narrated by Eddy Arnold and Ed Herlihy. It is made up of bits and pieces from many years of Kraft Music Hall programs. It presents Paul Whiteman, Al Jolson, Bing, Bob Burns, Nat "King" Cole, and others. Hard to get, but for that "I've got to have everything Bing recorded-----" fan, a challenge.

A PAUL WHITEMAN CONCERT Good listening, and a good Crosby item - one number
 Sunbeam MFC-18 a more-or-less hidden vocal, the other, a vocal that
 isn't! The Old Victor record of A Night With Paul
 Whiteman at the Biltmore is reproduced in its entirety here, and the Mississippi
 Mud that so many collectors thought was the original Rhythm Boys is correctly
 identified here as a quartette, called the Rhythm Boys, and all four are named.
 Not one of them is named "Bing!" The hidden vocal - really, not hidden, but
 not readily identifiable, either - is in "Metropolis", here in full, on LP yet.
 Bing is in there somewhere, in the non-syllabic "singing" of a chorus. Not a
 show piece, but for the person who wants everything - - -

Several other Whiteman concert pieces, including Among My Souvenirs, My Heart
 Stood Still (Alton Rinker, with 3 other fellows, none of them Bing, on the vocal)
 Together, Three Shades of Blue, and the aforementioned Night at the Biltmore.

GEORGE GERSHWIN: CONCERTO IN F The Concerto just wasn't long enough to fill
 Versione Originale del 1928 the entire record, so the spare space on the
 Family - SFR-DP 660 disc was given over to Ferde Grofe's
 Metropolis - the same Metropolis reviewed in the
 preceding record's review. Nothing to add.

CONVERSATIONS IN HOLLYWOOD VOLUME II Two Tony Thomas radio interviews are
 Citadel CT 6029 presented here, one to a side. Bing
 Crosby and Jack Benny discuss their
 careers with Tony Thomas, who has made a specialty of Hollywood interviews.
 There is no startling revelation in either interview - the Bing interview had
 been done before, and after, but this is the one which is now on record.

A TRIBUTE TO DUKE (ELLINGTON) An assembly of 10 tracks, specially recorded for
 Concord C-J-50 this album, to benefit the Duke Ellington
 Cancer Fund. An introduction by Ambassador
 Andrew Young is followed by vocal offerings by Bing (Don't Get Around Much Any
 More); Woody Herman, Rosemary Clooney, Tony Bennett, and instrumentals by the
 5 piece combo that accompanied the singers. This is a fine record. All numbers
 on the record are Ellington compositions.

ROSIE SINGS BING: ROSEMARY CLOONEY Essentially the same musical group that
 Concord C. J. 60 played on the Ellington record, with the
 substitution of a guitarist for trumpeter.
 Rosie sings 10 songs associated with Bing: - But Beautiful; Pennies From Heaven;
 Blue Skies; I Surrender, Dear; Where the Blue of the Night; It's Easy to
 Remember; Swinging on a Star; Just One More Chance; I Wished on the Moon; and
 Too-ra-loo-ra-loo-ral. There is a statement on the jacket, signed by Kathryn Crosby
 attesting to Bing's high regard for Rosie, and Rosie's for Bing. After singing
 nine numbers, Rosie finally speaks, dedicating the record to Mr. Bing Crosby,
 and stating that the final number, an Irish Lullaby, had special meaning for Bing.

JOE BUSHKIN CELEBRATES 100 YEARS "The Norwegian Red Cross wishes to thank Joe
 OF RECORDED SOUND. Bushkin for contributing a large portion of
 United Artists UAG 30142 the net proceeds of this album to their
 program." With that as openers, how can you
 not like this album? Bing sings 2 songs - re-recorded on October 4, 1977, making
 this his last commercial release - to date, anyway - the album has a color
 picture of Joe and his group in action, and the drum-head bears Bing's symbol -
 Bing writes the introduction notes, as "featured vocal", there is a cartoon of
 Bing's golf cart, 2 more pictures of Bing, and Joe sings about the great pleasure
 of touring with Bing - there's a great guitar solo - all in all, the most
 pleasant way of contributing to the Red Cross that I can imagine.

BING SINGS SONGS OF THE ISLANDS:
MCA Records MCFM 2839

Once you work your way past the weird water-color portrait of Bing on the cover, you will enjoy this album, for it contains such old friends as Aloha Oe, Sweet Leilani, Blue Hawaii, and others that appeared in early Decca albums 140, 460, 461, and subsequent LP albums. Accompanied by such authentic Hawaiian musicians as Lyn Murray, John Scott Trotter, Jimmy Dorsey, and Victor Young. There are some alternate takes, but there is no identifying data on the sleeve giving master numbers, recording dates, but the orchestras are all identified. Reputed to be the first of a series of 20 one-a-month releases - rather, reissues.

BING - 1975-76:BING - 1931: A two-record album from Decca (England) "offered as a lasting tribute ...in some of his first solo recordings, and latterly, some of his more recent recordings...."Duplicates some of the numbers previously released, but offers "I Found You" for the first time ever outside the USA, and the tracks of "I'm Getting Sentimental Over You", "At Last", and "That Old Black Magic" are released for the first time.Ten photos inside, from 1930 through the last concert in the Palladium. A fine record of contrasts.

HOLLYWOOD STORY: Festival 1214: A nostalgic pot pourri from overseas, made up of excerpts from movies, radio and television shows, and featuring artists such as, in addition to Bing, Astaire; Ginger Rogers; Irene Dunne; Martha Raye; Alice Faye; Carole Lombard; Sinatra; Tommy Dorsey; Betty Grable; Dorothy Lamour; Lena Horne; Benny Goodman; Andrews Sisters; Lauren Bacall; Garland; Gene Kelly; and assorted other talents, great and small. Bing performs, with Lauren Bacall, "I Don't Know Why"; Duets with Garland on "Maybe It's Because;" and with Astaire, "The Thing." (This last one was also included in the "Roberta" album previously mentioned.) All-in-all, a good buy for the variety and quality of the artists.

BING AND COMPANY - MCA-MCFM 2775: A light-hearted effort by MCA to give you an assortment of Bing's appearances on Decca with various fellow artists. This single record contains one of Bing's two duets with Dixie Lee, Crosby, and one appearance each with Connee, Louis, Cedric Hardwicke and William Bendix, Johnny Mercer, Frances Langford, Gary Crosby, Garland, Donald O'Connor, Patty Andrews, Jolson, Merry Macs, Louis and Langford together, Mel Tormé, Jane Wyman, Bob Hope, Rhonda Fleming, and Woody Herman with Muriel Lane. This was assembled prior to Bing's death, and isn't a memorial set.

THOROUGHLY MODERN BING: Pickwick SPC 3583: (SING-A-LONG WITH BING: Pickwick SHM 948, in England) a reissue of an old friend, and still missing the 12th song which was included in the original US issue, "Where the Rainbow Ends." The liner notes say of the remaining 11, "they will now be as closely associated with him as his vintage pipe, Pebble Beach cap, and Calamity-Jane putter!" Songs such as "Talk to the Animals; "Ding, D'ong, the Witch is Dead;" "What's More American." Wanna bet?

THE WIT AND WONDER OF JUDY GARLAND - DRG Records, SL 5179: Very little Bing on this record - "People Will Say We're In Love", a duet with Judy, is all. But, if you happen to be a Garland fan, there's much here to recommend the record, albeit the price is way out of line. The duet with Bing is from a Command Performance" radio broadcast.

DISTINCTIVELY BING-VOLUMES I AND II - Sunbeam 502 and 504: Vintage Crosby in attractive sleeves, with numbers accompanied by Paul Whiteman, Guy Lombardo, Ipana Troubadors, Jimmy Grier, Irving Aaronson, Lennie Hayton, and Isham Jones. One of the earlier attempts to give us some of the rarer items. Deserving of a place in your collection.

BING CROSBY -CROSBY CLASSICS VOLUMES I, II, AND III - Capitol SM 11738, 11739, 11740
Reissues of "Join Bing and Sing Along", Victor LPM 2276, "Join Bing in a Gang Song Sing Along", Warner Brothers WS 1422, and "Join Bing and Sing Along- 51 Good Time Songs". Warner Brothers WS 1435. Contains almost all of the original material. Oddly enough, these records are regarded highly overseas, whereas to many US collectors, they represent the nadir of Bing's career.

STRINGING THE BLUES - Eddie Land-Joe Venuti. CBS JC2L 24; One of Columbia's sets from "The Golden Days of Jazz". Out of print for some time, this 2 record set shows off the artistry of Eddie Lang, and demonstrates why Bing wanted him as his accompanist. With the passing of Joe Venuti, this album could serve as a memorial of his unique style. While there is only one Bing track ("Some of These Days"), his career is so intimately tied up with these two great string artists that this album should be on your shelf. Remember all the times Joe Venuti appeared with Bing on his radio shows, with his raffish "Is this the place?" In a recent personal appearance in San Francisco, Joe was visited by Phil Harris, who, in a reminiscing mood, said something like this: "For years, whenever we got together, we'd ask each other 'how about so-and-so', and the reply would be, 'oh, he's gone'. We don't have anything left to talk about anymore - there's just the two of us left". Well, Phil, you have the dubious honor of winning the Last Man's last man award!

There are more records which should be reviewed, but for lack of space, full reviews will be held over until next issue. We have listed some of the records below, and reviews will be included as space permits in later issues, along with the newer releases.

Several Australian releases of historical interest, containing material either long-missing from the shelves, or never before presented on LP.

Ladies of Burlesque, Legends 1000/2; A Holiday Album from Martin, Capitol SL 6931; This Is Bing Crosby, RCA DPS 2066; Harlem Speaks -Duke Ellington, Family SFR DP 715; Bing -Feels Good, Feels Right, both the Decca and the London releases under this title, together with a comparison with Bing's last broadcast over BBC on October 11, 1977, on which he sang several of the same songs; WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY, Biograph's US and English releases under this title.

The following reissues, with the same material: Fancy Meeting You Here" Bing and Rosie, RCA LSP 1854; Two Favorite Stories by Bing Crosby (The Small One and The Happy Prince), formerly DL7-4283, now MCA 15017; Bing, Recorded Live at the London Palladium-K-Tel NE 1016: (formerly K-Tel NE 951); That Travelin' Two-Beat, Bing and Rosie, Capitol SM 11736; Bing Crosby-Louis Armstrong Capitol SM 11735; Bing Sings the Great Country Hits Capitol SM 11737; and A Christmas Sing With BingMCA 15018 formerly DL 7-8419.

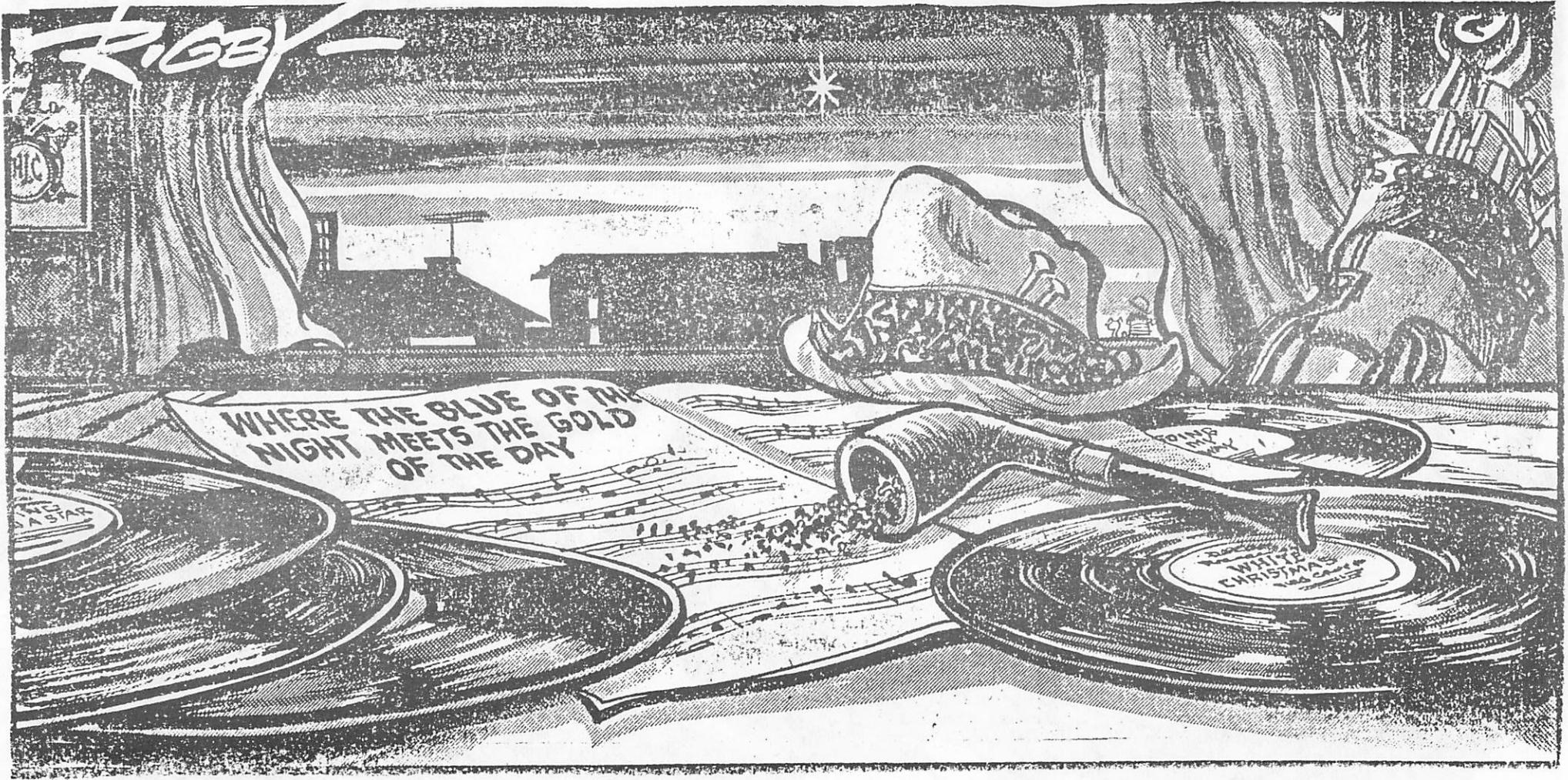
And a rare one, Girl Scouts of the U. S. A. Presents "Sing Along With Bing;" Join Bing and the Children's Camp Chorus as They Sing!!!!

Somewhat different in the "Lyrical About Bing" series, are those songs which are entirely about Bing - vide the recent "So Long, Bing"; "Bing"; "A Christmas Tribute"; Goodbye, Elvis, Bing and Guy". These songs had words, and the merit was largely in the sentiment expressed by the words. Another such example is the calypso, "Bing Crosby Calypso".

However, you should give a listen to John Scott Trotter's album, "Music Hall", in which he plays the theme music of 8 famous artists, and then his own 8 compositions, providing a musical portrait of each. His "Sing For Me" couldn't be meant to portray anyone but BING! (Warner, W 1333)



Bing Crosby



THREE NEW SPOKANE LP RELEASES NOW AVAILABLE

Three great new LP's have been added to the SPOKANE LP Bing Crosby records and are now ready for delivery. Send for yours today. They are:

- 13 The complete *KRAFT MUSIC HALL* broadcast of December 24, 1942. One full hour. Bing, Janet Blair, Fay Bainter, Jack Carson, Ken Carpenter, John Scott Trotter & His Orchestra are all there. The cover is a magnificent full size, full color photograph of Bing, suitable for framing. Liner notes by John McDonough, Contributing Editor of *Down Beat* magazine.
- 14 Nineteen songs taken from radio broadcasts. *BING IN THE THIRTIES — VOLUME TWO*. Songs include "Some Of These Days, With All My Heart, One Two Button Your Shoe, So Do I, Lets Call A Heart A Heart, Stop and Reconsider, Lost and Found, Thanks, I Wonder Whats Become Of Sally, The Gypsy In My Soul, Get Out and Get Under, Says My Heart, I Let A Song Go Out Of My Heart, Honeysuckle Rose, The Blues My Naughty Sweetie Gives To Me, It Must Be True, I Promise You, The Pessimistic Character".
Notes are by Club Crosby president, Pat Sullivan and the cover photo is a rare early thirties Bing furnished from the collection of Bill Osborn.
- 15 Bing Crosby starring in two complete *Screen Guild Radio Programs*. *THE BELLS OF ST. MARYS* of October 16, 1947 with the songs "Aren't You Glad You're You" and "The Bells Of St. Marys", plus, *HOLIDAY INN* of January 11, 1943 with the songs "White Christmas, Happy Holiday, Abraham, Be Careful It's My Heart, Easter Parade". Two excellent shows.

LP's are now in stock and available to CLUB CROSBY members for \$5.00 each postpaid in the USA. All three for \$15.00. These are surface mail prices. Airmail and outside USA need to add sufficient amount for postage, if not sure write.

Send your order today (the LP's make excellent Christmas gifts) to:

CROSBYANA AVAILABLE CROSBYANA

The following LP's are currently in stock and available at \$5.00 each to Club Crosby members, postpaid via surface mail in the USA, while stocks last. Airmail and outside USA must add sufficient amount for postage and insurance. If not sure of amount please write. Some of the LP's are not longer available so when current stock is gone there will be no more (at least not from me).

SPOKANE 1 — BING CROSBY "On The Air". Woodbury show of September 18, 1934 plus four songs each from the Cremo and Kraft Music Hall shows. Boswell Sisters are also heard.

SPOKANE 2 — KRAFT MUSIC HALL of March 12, 1942 with Bing, Pat O'Brien, Wingy Manone, Victor Borge, Mary Martin. Full hour.

SPOKANE 3 — KRAFT MUSIC HALL of April 30, 1942 with Bing, Larry Adler, Susan Hayward, Gene Tunney, Victor Borge, Mary Martin.

SPOKANE 4 — KRAFT MUSIC HALL of April 16, 1942 with Bing, Spike Jones, Sabu, Ronald Reagan, Victor Borge, Mary Martin.

SPOKANE 5 — DER BINGLE "Volume One" with complete KMH show of September 9, 1943 plus many songs from World War II era.

SPOKANE 6 — HAPPY HOLIDAY WITH BING CROSBY has complete KMH show of December 21, 1944 plus seven more Christmas songs.

SPOKANE 7 — KRAFT MUSIC HALL of May 27, 1937 with Bing, Zasu Pitts, Gail Patrick, Rudolf Gonz, Bob Burns, Jimmy Dorsey and His Orchestra in a full hour.

SPOKANE 8 — SING YOU SINNERS from the complete January 15, 1940 Lux Radio Theater broadcast, with Ralph Bellamy.

SPOKANE 9 — BIRTH OF THE BLUES from the complete January 23, 1951 superb Screen Guild Theater program; with Dinah Shore, Phil Harris and Red Nichols joining Bing.

SPOKANE 10 — DER BINGLE "Volume Two" has fourteen of those great World War II era songs; a super cover by famed artist Joe Sinnott.

SPOKANE 11 — KRAFT MUSIC HALL of January 29, 1942 with Bing, Madeline Carroll, Igor Gorin, Sammy Sneed, Mary Martin, Victor Borge, Jerry Lester.

SPOKANE 12 — BING IN THE THIRTIES "Volume One" has fifteen selections from the 1930's Kraft Music Hall series. An excellent rare photograph of Bing on the cover.

SPOKANE 13 — KRAFT MUSIC HALL of December 24, 1942 with Bing, Jack Carson, Janet Blair, Fay Bainter and a superb full size, full color photograph of Bing on the cover; suitable for framing. Notes by John McDonough of Down Beat.

SPOKANE 14 — BING IN THE THIRTIES "Volume Two" has nineteen selections from the 1930s KMH series plus one from Jimmy Fidler's show. An outstanding rare cover photo from the collection of Bill Osborn and notes by Pat Sullivan.

SPOKANE 15 — HOLIDAY INN and THE BELLS OF ST MARYS. Two complete Screen Guild Shows from January 11, 1943 and October 16, 1946.

As you know SPOKANE is the only label devoted exclusively to the preservation of rare radio performances of BING CROSBY. Much of the source material, photographs and writings are from the fans.

The following are mostly now out of print items so stock on some is quite limited. Please give alternate selections wherever possible.

TOTEM 1002 — PHILCO RADIO TIME of October 16, 1946 and February 19, 1947.

TOTEM 1003 — BING AND AL "Volume One" March 5, 1947 and April 2, 1947 both with Al Jolson

TOTEM 1004 — SHE LOVES ME NOT from the Lux Radio Theater broadcast of November 8, 1937

TOTEM 1007 — BING AND AL "Volume Two" December 28, 1949 and January 4, 1950; both with Al Jolson

TOTEM 1009 — BING, BOB AND JUDY October 11 and October 18 1950 both with Bob Hope and Judy Garland

TOTEM 1013 — BING AND AL "Volume Three" November 30, 1949 and February 15, 1950; both with Al Jolson

TOTEM 1015 — BING AND AL "Volume Four" May 7, 1947 and December 3, 1947; both with Al Jolson

TOTEM 1016 — BING AND AL "Volume Five" January 15, 1947 and May 3, 1950; both with Al Jolson

TOTEM 1017 — BING AND AL "Volume Six" October 16, 1947 and January 15, 1948; both with Al Jolson

SUNBEAM P-502 — DISTINCTIVELY BING "Volume 1"

SUNBEAM P-504 — DISTINCTIVELY BING "Volume 2"

PELICAN LP-104 — SOFT LIGHTS AND SWEET MUSIC

BIOGRAPH BLP-M1 — WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY. The original sound tracks from Bing Crosby's early films including the Mack Sennett shorts.

SOUNTRAK STK-104 — BLUESKIES the original soundtrack

MEMORABILIA MLP-705 — BING CROSBY show featuring Louis Armstrong and Rose Marie

VIDEOCASSETTES

Now available, and hopefully only the beginning of many more to follow is a videocassette containing three of the early Mack Sennett shorts. "Billboard Girl", "I Surrender Dear" and "Blue Of The Night". Available in Betamax or VHS formats at \$49.95 plus \$2.00 for postage in the USA. Outside USA might not be compatible with USA systems so recommend clarification first before ordering.

BOOKLETS

BING CROSBY — CREMO SINGER is still available. Price has been increased slightly to accomodate the postal hikes. \$3.00 postpaid via surface mail to anywhere. Contains all information about this great radio series of Bing's and includes an 11 x 17 fold-out suitable for framing.

MUSIC THAT SATISFIES is also still available. Again price up a little. Now \$2.25 postpaid via surface mail to anywhere. Contains all known information about this great 1933 radio series of Bings.

Send orders to:

L. F. KINER

P. O. Box 724

Redmond, Washington 98052 USA

Postal money orders are preferred



Bing

There he goes!
Idol of our youth,
minstrel to our salad years,
lightener of fancied loads,
jousting against the dragons of decline,
in our diminished stable
the most beloved of heroes.
The last score posted,
that jaunty, gallant stride has carried
him beyond the farthest course.
In his place never,
no, never will blue meet gold again.

*Emina Wesner
Lee's Summit, Mo.*